The Play of Blood and Blushes

FEBRUARY 4 1914

# THE NEW YORK DRAMATIC MIRROR

PRICE TEN CENTS

MISS GRACE VALENTINE

White. N. Y.

MOLLY PEARSON AS "KITTY MACKAY," GOES AWAY FROM DRUMTOCHTY

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THE COLLIERS AFLOAT IN "A LITTLE WATER ON THE SIDE"

Johnson, Salt Lake.

MARIE HUGHES, OF THE HUGHES SISTERS IN VAUDEVILLE

White. N. Y.

VENITA FITZHUGH IN "THE LAUGHING HUSBAND"

Strauss. N. Y.

MISS ALICE LINDAHL IN "THE FAMILY CUPBOARD"

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SCENE FROM "CHANGE" BY THE WELSH PLAYERS AT THE BOOTH THEATER

White. N. Y.

MISS GAIL KANE IN "SEVEN KEYS TO BALDPATE"

## SNAP-SHOTS OF PLAYS AND PLAYERS

THE NEW YORK
# DRAMATIC MIRROR
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## THE PLAYLET OF BLOOD AND BLUSHES

HERE at last is a man who says "Business is good." His name is F. Ray Comstock, he is of the firm of Comstock and Gest, and he maintains his commercial equilibrium at a sumptuous office in the Princess Theater, alias the "theater of thrills." Only he contends that that term is a misnomer. The house itself, he enthusiastically declares, is an unqualified success, and in it, the one-act play, in his opinion, has vindicated its right to stand with the very best in dramatic art, financially and artistically. His attitude is of particular interest as here defined, for this paper was the earliest and most ardent champion of diminutive drama in this country.

Mr. Comstock holds that the great advantage of the one-act play is that its length is just right for the expression of one dramatic idea. "With the three or four-act play," he continues, "there has to be much padding and a superabundance of minor ideas to fill out the acting time. In the playlet, there is no letting up of interest until the very end. It is concentrated action. Then an actor in a playlet is able to give and hold one characterization throughout. Where he has to make a second or third entrance after a long interval, an entire act, perhaps, he is likely to appear in the same make-up as an entirely different character, and so be inconsistent.

"We have had a good many one-act plays done in this country, but not many theaters devoted to them exclusively. The Princess was a pioneer. The policy inaugurated then has proven highly successful, and promises to continue so for a long time to come. One of the first theaters to open for the recent season, the Princess was one of the last to close. And this year, material success has been twenty-five per cent. greater. When our policy for the house was primarily outlined, it was planned to alter the programme three times a year, but so far, it has not been found necessary to change it more than twice. And we will adhere to that arrangement as long as our bills prove sufficiently successful.

"We are constantly taking advantage of opportunities to better both theater and our work. For instance, while rehearsing for this new bill, which was presented for the first time on Saturday night, I discovered that every time I wanted some particular player, he or she was 'out to lunch.' And lunch usually took two hours. I thought of those big business institutions down town where the management supplies its employees with luncheon every day, and decided to install something of the kind at the Princess. In a vacant room above here, I had a rug put down, and a table and chairs installed. Food was brought from a caterer's next door. As matters stand now, we have a congenial circle of intelligent people at the table, discussing matters of art and the more specific details of work in hand. Players dissatisfied with their parts have full opportunity at such times for adjustment of their grievances. It would surprise you to know how valuable all this discussion is to the improvement of the programme as a whole."

The young manager was so very serious and so very enthusiastic over the established practicability of his plan, that I hadn't the heart to put forth the words on the tip of my tongue, and ask him if he regulated the diet to the histrionic demands made upon his table guests. They feed a dog raw meat to make him savage, so why not chunks of bloody beef for an actress in a shocker, or an undressed salad for one who'd make an audience blush? But to continue.

"An observation to be made upon the success of the Princess," proceeds Mr. Comstock, with never a peep from me, "is that there is a public for this kind of entertainment as there is for any other

F. RAY COMSTOCK.

unusual species. The provision is that it must be an entertainment. Our public is constituted by many out-of-town people. They have heard of the distinctive character of the playlets provided, so when they come to the city, they naturally make this theater an early objective."

("In the nature of a slumming expedition," think I in parentheses.)

"Many people have an idea that we are out for just thrillers. In that respect, the alliterative nickname 'theater of thrills,' is a misnomer. If we have preference for anything, it is for good comedies. In each bill we try to incorporate something that will appeal to every elemental emotion. There is no attempt to provide an uplift in the ordinary sense of the word, although there is distinct uplift in that it is a useful—and hence healthful—emotional exercise. What we want are good playlets, irrespective of type. Of course they must be novelties. That is the foremost clause in the policy of the house, to offer something decidedly new and out of the ordinary. In the playlets that come to us is a preponderance of situations founded on the so-called 'eternal triangle.' That certainly isn't new. To be sure the existence of a triangle usually implies an underlying idea, and there should be an idea back of each playlet for its successful presentation. Take Fear, which was produced at this theater. The idea is that of a strong man, winner of medals for bravery and otherwise distinguished, who yet has a prevailing weakness, a fear of the fever. When he thinks his comrade has contracted the fever, he kills him in hope of avoiding the contagion. That is an illustration of what I mean by definite purpose."

Mr. Comstock, who has stayed in one spot for a long time, considering that he is a nervous man, now works his way about his long desk, and edges toward the door. But I hold my watch firmly by the stem and express my determination to hold him to the bitter end.

"Over in France," he goes on, determined to make the best of it, "they have an advantage over us. They are able to go the limit without interference. Their plays are very *risqué*, but some of them are deliciously funny. At the Grand Guignol now is one of the funniest things I have ever seen. It runs like this. . ." And Mr. Comstock relates a plot so unspeakably "funny," or I should say, so "humorously" unspeakable, that I wouldn't be guilty of retelling it in print. It's running in Paris now, so if curiosity outweighs indignation, I can only say go there and see it.

"Over here," says my victim, seeing the futility of escape and returning to his desk, "over here on my desk I have some wonderful comedies that I should love to put on, but we fear to do them. It is not that they are salacious, but some people would be almost certain to object. These people are mostly of the class that sees these same playlets in Paris and enjoys them thoroughly, but upon witnessing the identical pieces here in New York, finds them 'wicked' and 'suggestive.' There has been nothing wrong in any bill we have put on. I ask you to name one playlet of ours that has been so objectionable. Any Night? Well, that happens any night and every night. The situation is an open secret. Therefore why prohibit it? Newspapers and magazines print all manner of filth without restraint." I remind him that some will reply to that by saying that one evil is not mitigated by comparison with another, assuming, of course, that to them a given playlet is an evil. It all depends on the point of view. "Our point of view," he says, "is that we have provided none but harmless offerings that have no aim beyond being unique and genuine entertainment."

And I am not sure that his handshake is not honest gratitude that the ordeal is over.

ARTHUR EDWIN KROWS.

# THE IMPORTANCE OF SPEAKING "ENGLISH"

By PROF. ALFRED R. HENDERSON.

WELL, then what do we speak? Certainly not English—anything but. . .

To come down to the exact purpose of this article, it is a plea for the restoration of the pure mother tongue of the Anglo-Saxon people, and for its immediate adoption by those aliens who desire to rest on our shores. Germany follows a wise plan in the insistence of all its subjects, whether natural or tributary, speaking *only* the language of the mother-land, and Uncle Sam would act wisely in regarding as more sacred that good, beautiful language that can only be found at this stage in such well-edited periodicals as the *Evening Post*, the *Sun*, and the New York *Times*.

This constant substitute, this murder of our mother tongue, is regarded even as amusing by the principal offenders and their admiring friends and were the "alleged" comedians (?) on our stage forced suddenly to relinquish their venerable attacks on our language and resort to real humor, there would indeed be a wailing and gnashing, and many ridiculous salaries would return to their just portion, and many comedians who have the really true instinct of pure fun inherent in them would be relegated to *their* true position.

If we would but go back for a little while to Washington Irving, to Hawthorne, to Longfellow, to Poe, we would realise what we have lost and at once begin an active movement to restore our pure language and to enforce its adoption. We are a nation of extremists, as witness the sudden popularity of the bicycle a few years ago and its equally rapid fall from popular favor. So it is with the modern dances. We know in our hearts that there will be one more season, two at most, and then its logical successor, the "art of pantomime" will come in and be a fad. But, to place our language on a plane with the fad of the moment is to admit that Americanism is the weakest of forces, and that you prefer the imported in everything, even to the butchering of your mother tongue. I cannot believe it. I am certain there is in every true, right-thinking American a spirit of loyalty and love urging him to guard and glorify the beauteous language to which as an American he is the natural heir.

Assuredly the influx of foreigners, particularly the ignorant Italians, Hebrews, and peoples of Southern Europe generally, makes it a task of difficulty; but the goal is worth the struggle, and if we really think so much of Washington, of Lincoln and of our great leaders, should we not use every effort to preserve the essential purity of the tongue they spoke?

I am not omitting the point that there are probably more foreigners than native Americans in our large cities, nor the fact that Yiddish would take you further than English in Greater New York, but I have noticed that the better class of Hebrews are amongst the leaders in any movement to purify our everyday speech.

It is, of course, for the Government in Washington to make legislation in the right direction, to award posts to those whose English is beyond reproach, and thus, with official Governmental recognition, it would only be a matter of time for the nation to awaken to a full sense of its responsibility in the importance of speaking English.

A few years ago Mrs. Brown Potter wrote for *The Green Book Magazine* on this subject, and she expressed in vivid terms her unstinted praise for the demands of the people of England, even in the rural districts, to listen to only the purest and best language possible, and she admitted having been forced to study hard at her diction before she would go in competition with the leading elocutionists on the other side. Now, as an Englishman by birth, but an American by adoption, it is natural for me to take a pride in the glorious birthright of our Anglo-Saxon tongue, and the absolute fact that all the leading actor-managers look to the other side when they want parts calling for clear diction only, makes me regret the more that the methods of instruction in this branch—the most important of all—should be so neglected. Most of the so-called instructors in English have a fine book knowledge of their subject, but fail lamentably when on the public platform. We must work for a higher standard and should form a "Purity of Speech League," with the set idea of maintaining constant supervision over the speech of its members. Slang would be abolished, musical intonation would be introduced, and all foreigners, i.e., those speaking alien tongues, would rapidly learn to cease their gibing over the language that is most murdered of any in the whole world.

It is said that the Englishman has no sense of humor, but surely a little less sense of humor in this direction and a little more seriousness in our treatment of English, is called for, now more than at any other time, if we are to retain our national speech in a definite form at all.

The New York *Times* stated in a recent issue, speaking of the necessity of teaching Americans English: "What is more, these classes might serve, with pupils of the best quality, to correct the faults of our flat or nasal national speech without making it offensively English. Good English speech is the best English speech. An American who has never learned to talk at home (and many never do) could learn much from a competent teacher of the approved English way of speaking. He would acquire pleasing variety of tone and learn to control his tendency to over-emphasis."

# BALLET SCHOOLS IN NEW YORK

A FEW years ago the beautiful ballet had almost passed out of existence. Old-time playgoers never tired of relating of the intoxicating glories of the days of Bonfanti, Taglioni, Fanny Elsler and others. With a suddenness that was startling the vogue of trained dancing passed away, and the violent high-kicking school of dancers came into being and demanded our admiration. But those who had once witnessed the grace and skill of the really great ballerinas never surrendered to the spell, but only lamented the decline. With the advent of Adelina Genee, three or four years ago, the latent interest in the best form of dancing revived as suddenly as it had perished; and now New York has a number of schools where the art is taught, though schools of ballet dancing are not so numerous as to be especially familiar to the public. And it is safe to assert that even those devotees of this particular form of dance do not give much attention to where or how the dancers receive their training.

An interesting view of a ballet studio is reproduced here showing the pupils in a characteristic ballet pose. The floor of the studio is of a plain, unpolished wood. Around the wall at convenient height runs a slender rail used to aid the pupil in mastering the hardest and most indispensable task of their day's work — staying on the toes.

Here is where the peculiar skill and ability in direction of the ballet master or mistress enter. Keen judgment must be possessed to be able to discern between art and agility. For the danger is ever present that the dancer may degenerate into the acrobat when too much stress is laid upon the idea of "supporting so much on so little."

Grace, feeling, and spontaneity are the greatest essentials of a successful ballet dancer. Mere acrobatic skill is not art. It is often excruciating to watch and the "poetry of motion" is lost in the resemblance of the dancer to an automatic piece of mechanism. It is as essential that the master or mistress of the ballet combine with the dancer, the charm of life and the vivacity of nature, in addition to a complete knowledge of poetry, music, painting, and sculpture, as it is that the music and painting masters possess, besides expression and technique, that "soul harmony" with their pupils.

The excellence of teaching rests upon the true foundation of just such artistic knowledge and judgment. Madame Menzili, for instance, who supplies us with the accompanying photograph, was formerly a *premiere danseuse* in many of the grand opera houses of Europe where she was the recipient of regal honors. This has brought her an experience of considerable advantage in her method of instruction. Her abilities as a teacher have been rewarded by the successes of her pupils, the best known of whom is Miss Ethel Gilmore, now *premiere danseuse* of the National Opera Company at Montreal and the first *premiere danseuse* of American birth to be seen on this side. Other graduates are filling successful engagements with the Metropolitan Opera Company and with the enterprises of Oscar Hammerstein.

MADAME MENZILI'S BALLET SCHOOL.

## "BILL" TRAVERS

The Union was about the foremost club of New York. It sheltered nearly all the New Yorkers of standing. I believe the only member of my calling who was ever elected a regular member was Lester Wallack, the successful actor and manager of that day writes J. H. Barnes in the London *Stage*. I was introduced by a very popular member, and made the acquaintance of many well-known men, who, one and all, showed me the utmost kindness and hospitality. Pierre Lorrilard, the Belmonts, the Jeromes, W. H. Marston, Herman Oelrichs, Lester Wallack amongst them, and last, though not least, that wit and charming gentleman W. Travers ("Bill" Travers his intimates called him). This was a delightful friend, indeed.

Mr. Travers was a native of Baltimore, who had settled in New York, and had much of the old-world courtesy and charm of the typical Southern gentleman. He had a marvelously ready wit; and, what gave great zest to all his many *bons mots*, he had a piquant, quaint little stutter. I wonder a collection has not been made of his many clever sayings. They were of frequent occurrence, and would have made most amusing reading. On one occasion he went with some friends into the bar of the old Sinclair House on his way up town, and said to the bar tender: "I w-w-want some w-w-whiskey." The bar tender put up the glasses and whiskey bottle, and held on to the latter, saying: "Hold on! Thirty-five cents, please!" Travers looked at him disdainfully, and said at once: "W-w-what's your hurry? Does it k-k-kill so d-d-darned quick?"

Another time he went with his son-in-law, who was considering the purchase of an English terrier, to see the dog tried with some rats. Immediately the dog and rat came together in the pit the rat seized the terrier by the jaw, and the dog, unused to the game, went round yelping. Travers watched this unexpected development for some time, and then said quietly, "Johnnie, w-w-why the d-d-deuce don't you b-b-buy the rat?"

# MADAME CRITIC

AFTER seeing The Deadlock and Change I felt as though the dense fog which stole up from the Bay last week were still muffling all the gladness of this gay, green earth. Some fifteen years ago The Deadlock no doubt would have aroused quite a heated, religious discussion, but in the meantime we have learned to tango, to imagine that the world is not such a heavyweight after all—in short, to depart from the old-fashioned way of building rocky mountains out of little piles of sand. We have always been accused by Europeans of taking our pleasures not sadly, but grimly. Joy and America were not formerly socially acquainted; their recognition was of the secretive kind. But now we want to laugh. We have come to that.

We have scoffed at the dear-old, poor-old, rich-old, tired business man, but at last we must admit that

PHOEBE FOSTER. DOUGLAS MACLEAN.

that individual has been much abused. Of course, he carried his laugh-demanding ideas to extremes, and what would incite him to roars—such as a pretty, pert, scant maiden chucking a big, fat rounder under the chin—would not make us smile; but it must be admitted that the general public certainly laughs with the tired business man instead of at him, as formerly, for the T. B. M. has got beyond the stage of infantile laughter and requires an amusement somewhat more elevated, while the G. P. (general public) is tired of weeping. The days are gone by when people like to remark, with pitiful smiles in their wet eyes, "A great play. See! He made me cry."

Yes, it will be some seasons before we are ready for another Music Master or Auctioneer. I watched the people around me at a recent performance of the latter play, and although Mr. Warfield's work was just as splendid as ever, the effect on the tear ducts was not the same. We have been called upon to weep too much. But we do not wish to laugh throughout three or four acts, either. The happy medium is the model for playwrights, some of whom are not awake to the fact that the T. B. M. has come to his senses and does not ask for "every line a scream," or "a shriek from start to finish" or "will make you die laughing," or "you will have to hold your sides," or "one roar from beginning to end," and so on, according to the ingenuity of the press agent's wording.

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If you want to know how sad life really is I should recommend a visit to Change at the Booth. It is a good play, interesting in its development and well acted, but when the final curtain fell I had the sensation of having been cast into a deep well from which I struggled to escape. I drew a long breath when I got outside. It was a disagreeable night, too, but I thanked Heaven I lived in New York and not somewhere in Wales, where they are still wrangling over religion. A wave of intense appreciation of my own town swept over me. And in pondering over the woes of the members of the family who had usurped my attention for the evening I was puzzled over the change which might have been theirs if only they had taken the boat for Ellis Isle, instead of wearing away their souls and bodies over a theory. The Socialist, Lewis, did finish the tale by leaving for Australia, but why didn't he come to America? That would have been the logical thing to do. America is the place where all poor, hard-working souls come these days. You can take leave of your crimes or religion (whichever burdens you most) when you pass the Statue of Liberty, and you need not bother about them at all again—if you don't want to. I wondered how comedian Joe Weber enjoyed his tragic production.

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H. V. Esmond's last play, The Dear Fool, is a peculiar mixture of the old-fashioned with the modern. As it is, it is a decided improvement upon his first play, the principles of which were worn threadbare some twenty years ago. But, when are we going to see the last of that long-tried device of beating on the door that separates the mother from her sick child, or the woman from her tortured lover, or the erring wife from her faithful husband? Of course, Mr. Esmond cannot be expected to know all our little idiosyncrasies or play preference, for doubtless the inhabitants of the States were pictured, previous to his arrival, quite as uncouth as general conversation makes them in dear, old modern London. I always feel so sorry for a foreign guest of renown who has absorbed this estimate of us. If some kindly-disposed American friend were to call his attention to the redman who crosses Broadway between performances at the Hippodrome on his way to his simple boarding house, no doubt he would reply: "Yes, yes, of course, old chap. I was told that Broadway is full of Indians. But where are their tomahawks and scalps?"

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But to return to The Dear Fool! Betty was entirely too inconsistent to win my sympathy. She really loved the youth of twenty-two, she said, and I suppose Mr. Esmond thought he was striking a popular note in this idea, but, really, it isn't done in New York unless you are quite old but rich enough to indulge in such a poetic flight, and your money will blind the young man to your so-natural-you'd-never-know-it wig, your bloom-of-youth ($5 a jar imported) complexion. The dazzle of a diamond necklace has been known to throw a glare much more effective than the soft radiance from a halo. But Betty was poor, not rich, and she was not as old as she should have been to win our sympathies. Besides, she looked like a very sensible woman, although on her return from her excursion into town she looked and acted as though she had had the time of her life, and lied most glibly in keeping her secret to herself. Then she married the middle-aged man after all.

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There was one thing for which any theatergoer may feel grateful to Mr. Esmond. There were two boys in the cast who acted as though they were human. Aren't you tired of children on the stage? I am. And I know other people are, for I have heard too many comments on the subject to doubt it. The truth is, we have had a surplus of plays in which children were permitted to take the center of the stage. I am sure no one would mind if the children possessed the talents of that wonderful little girl who played with the Farnum boys in The Littlest Rebel. But she is one in a thousand. The average child actor or actress of ten years is painful to listen to, for the reason that one can readily detect the influence of an adult teacher. Every look, every gesture, every word is that of an older person, and the child's voice is often too high-pitched, or too bold, or too quavery, or too something that doesn't sound natural. But the two boys in Esmond's play were easy and clever. One could enjoy their work.

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Broadway has a new puzzle to solve. In the theatrical world it is considered a successor to Pigs in Clover, Cherchez la Femme, Find the Thimble, or Trap the Lobster. The latest game is described under the title of Hunt the Four Critics. Marc Klaw is the man who invented it—only he says it isn't an invention, it's a real thing—and it can be done, for he has a sure-fire solution to it.

MADAME CRITIC.

## PHOEBE FOSTER AND DOUGLAS MacLEAN

There are two young people in the American Academy of Dramatic Arts this year who bid fair to win early distinction on the American stage. One is Phoebe Foster, a girl with sincerity, spirit and animation, who recently played Joy in an Academy matinee of the Galsworthy play of that name, and the other is Douglas MacLean, a young man of distinct ability who presented finished portrayals in Joy and the later production, The Point of View, by Rachel Crothers. The school has a number of others of promise this season, but if it had no more than these two, it would still have reason to be proud of its showing. Miss Foster and Mr. MacLean will unquestionably meet their obstacles in professional life with intelligence and fortitude, and provided they do not rest on their laurels, should make rapid progress.

# Personal

GILLETTE.—William Gillette is varying the monotony of life by delivering a series of lectures, serious and humorous, on the drama, before the Drama League. Among other stories he tells one about his evading the parental prohibition on theater-going except as to plays by Shakespeare. Mr. Gillette, junior, developed a desire to see a forthcoming performance of Colleen Bawn, and announced to his esteemed parent that it was written by Mr. Shakespeare. The gentleman was doubtful, but the lad was prepared with documentary evidence. From a book which he had found in the attic he had extracted a picture of Shakespeare writing. This he had taken to a friend of his who owned a small printing press. Beneath the picture he had printed the words: "Shakespeare Writing Colleen Bawn." He saw the play.

LAWTON.—Thais Lawton, who left Robert B. Mantell to play the leading female role in The Family Cupboard, opened her engagement with this play

ELMER GRANDIN,
As Nobody in "Everywoman."

in Pittsburgh, Jan. 26. Her abrupt transition from Shakespeare into modern melodrama inspired Charles M. Bregg, the distinguished dramatic critic of the Pittsburgh *Gazette-Times*, to say: "Thais Lawton is a capital actress and seems to possess a versatility that encompasses all the phases of emotion—classic, modern and melodramatic. Her wife in the Davis play is convincing and sympathetic, despite the limitations of the role."

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## ELMER GRANDIN

We herewith present the picture of the well-known actor, Elmer Grandin, who has played a wide range of parts, running the gamut from tragic expression to broad comedy. He has had experience in all lines of character work. During the past decade Mr. Grandin has been seen in many successful Broadway productions, such as W. H. Crane's American Lord, under Charles Frohman's management, Klaw and Erlanger's Round Up, Liebler and Company's star-cast revival of The Squawman, Cohan and Harris's The Only Son, Wagenhals and Kemper's Greyhound, F. C. Whitney's original production of Quo Vadis, and Joseph E. Gaites's Thais. All these were original productions.

At the present time Mr. Grandin is meeting with fine success in the leading male role of Nobody, in the Henry W. Savage production of Everywoman. His splendid voice, clearness of utterance, and wide training, are the requisites which admirably suit him for that remarkable character. In reviewing Everywoman, the Columbus *Dispatch* has the following to say of Mr. Grandin:

"Elmer Grandin brings to the role of Nobody a blending of the serious and satiric, a wealth of vocal equipment, and a splendid sense of acting values. His lines are read with an effect most impressive and a diction that makes one even more thankful that some actors remain who understand the art of the stage."

# PROSPECTIVE NEW PRODUCTIONS

## "IN CRADLE OF LOVE"

**Elizabeth Brice to Be Starred by Ziegfeld in New Musical Comedy in Spring**

Elizabeth Brice, who is being featured in the Ziegfeld Follies, is to be promoted to stardom in the early Spring. She will be presented by F. Ziegfeld, Jr., in a new musical comedy by George V. Hobart and Raymond Hubbell, called In the Cradle of Love.

The rise of Miss Brice has been rapid. She acquired a liking for stage work when, as a special writer on the Toledo *Blade*, she did much interviewing of theatrical people. Her stage career was begun as a chorus girl, and her first real opportunity came when Frank D. Hennessey gave her a part in The Motor Girl. Later she appeared in vaudeville with Charles King. Two seasons under the management of Lew Fields and the Shuberts were followed by appearance in The Winsome Widow and last season in the Follies.

## "DADDY LONG-LEGS"

**Henry Miller Now Rehearsing Jean Webster Comedy for Opening on Feb. 19**

Henry Miller's production of Daddy Long-Legs is now in preparation and will probably be presented for the first time about Feb. 19. Mr. Miller, who will not appear in the play, is personally staging it. It is said that Ruth Chatterton will be featured in the production.

Daddy Long-Legs as a serial in one of the leading magazines attracted considerable attention, and in novel form was one of the best sellers of the past season. Its author, Jean Webster, who is a niece of the late Mark Twain, agreed to dramatise it for Mr. Miller's use. The presentation will mark her debut as a writer of plays. The scenes of the play are laid in New England.

Henry Miller's three seasons' tour in The Rainbow ends on Feb. 7 at Newark. He plans other productions beside Daddy Long-Legs, in which he himself will probably be seen.

## "FATHER AND SON"

**Julius Steger, Under Shubert Management, in Comedy to Be Given in Chicago, March 23**

Father and Son, a three-act comedy with music, by Gustav Bauer and Henri Cramer, will be produced by the Shuberts on March 23 in Chicago. Julius Steger, who recently resigned from the lead of The Laughing Husband, although Charles Frohman was entirely satisfied with his work, has been engaged to play a leading role in the new production. His place in The Laughing Husband has been taken by Curtice Pounds, the English actor.

After the Chicago engagement of Father and Son, the piece will probably be seen in Boston, and then, if successful, will be brought to New York at the Shubert Theater. The play, which requires a large chorus, has been running successfully in Berlin and Vienna for two seasons.

## FOR MISS MURRAY

**Arthur Gillespie Writing New Musical Comedy for Elizabeth Murray's Next Season**

Elisabeth Murray, now being featured in High Jinks, is planning to have a musical comedy of her own next season. She has commissioned Arthur Gillespie to write one for her. It is to be in three acts, with about eight or ten musical numbers. The title has not yet been decided upon.

Mr. Gillespie is known as the author of a number of burlesques, Exceeding the Speed Limit, for Carter de Haven, and September Morn, for Rowland and Clifford. He once wrote under the name of John Arthur.

## "GIRL FROM KAY'S"

**Musical Comedy of Seasons Past to Be Revived for Sam Bernard by Shuberts**

The activity of Sam Bernard in going in, around and about the Shubert offices for the past few weeks has resolved itself into a definite announcement that he is shortly to appear in a revival of The Girl from Kay's, under Shubert management.

Sam Bernard appeared in The Girl from Kay's with Hattie Williams when it was first prodced in this country at the Herald Square, on Nov 2, 1903. The piece was by Owen Hall, with music by Ivan Caryll. In the cast were Marie Doro, Elsie Ferguson, Maud Granger, Harry Davenport, Grace Freeman, Homer Granville, and Winchell Smith, facts that make interesting history.

When the comedy was first produced in London, Nov. 8, 1902, more than a year before, it was not an instant success, although after considerable revision it settled down for a long run. Notices were so offensive to Owen Hall, the author, that he brought libel suits against a number of the London critics.

## "THE RULE OF THREE"

**Adele Ends Long Broadway Engagement at Harris—Replaced by Guy Bolton Farce**

The last performance of Adele at the Harris Theater will take place on Feb. 14, and the following Monday Joseph Bickerton, Jr., as head of the New Era Producing Company, will present The Rule of Three, a farce by Guy Bolton.

This piece has been on the road for some time, undergoing a constant revision at competent hands before being brought in for its metropolitan premiere. Winchell Smith has had considerable to do with the rewriting. In the company to be seen in New York are Katherine Grey, Orrin Johnson, Ann Meredith, Will Archie, Frederick Truesdell, Maude Granger, George Haswell, Sam Colt, Marion Swayne, and Vivian Tobin.

## "BILLY BLACK"

**H. B. Warner, Under Contract with Frazee for Two Years, Star in Bradley Play**

Coincident with the announcement that H. B. Warner has signed a contract with Harry H. Frazee, to appear under direction of that manager for the next two years, definite plans were made for the remainder of the season for the Longacre Theater.

Following the engagement of Dorothy Donnelly and Lou Tellegen, who moved, with Maria Rosa, from the Thirty-ninth Street Theater to the Longacre on Monday, Mr. Warner will open at the house in the title role of Billy Black, which is described as a comedy drama in three acts. Charles Bradley is the author. Mr. Warner's part is that of a likable impostor who becomes involved in a gigantic swindle. An unusually sumptuous suite in a fashionable Fifth Avenue hotel is utilized for the locale.

## "THE DOG" COMING

**Edward E. Rice Bringing Farce by Er Lawshe Here After Paterson Opening**

Edward E. Rice, who produced The Dog, a farce by Er Lawshe, in Paterson, N. J., on Jan. 17, is negotiating to bring the production to New York. The opening is heralded as "Dog Show Week." It is described as "a farce comedy in three barks with a bite."

In the company are Marie Chambers, recently with Mrs. Fiske, Lynne Overman, Oza Waldrop, Alice Hills, Morgan Coman, Bert S. Frank, and Charles E. Verner.

## NEW KLEIN PLAY

**Charles Coming Back for More American Dollars in Return for New Drama**

Charles Klein is reported to be on his way to America from England to present a new play here. It is called The Money Makers, and is the latest from the pen of the dramatist who provided The Lion and the Mouse, The Third Degree, The Gamblers, and other plays. Mr. Klein will probably remain in this country about two months.

When Mr. Klein left America about a year ago he announced his intention of taking up his residence in England, where he felt his artistic efforts would be better appreciated. He was recently elected a member of the Dramatists' Club in London.

The Money Makers is said to contain a role of exceptional dramatic range for an actress, and negotiations are under way to engage one of the most important leading women of the American stage. Mr. Klein has worked on this drama for more than a year, and regards it as his best work so far. It will be produced in New York within five or six weeks by the Authors' Producing Company, under the management of Cort and Shubert.

## GOSSIP

W. B. Moore, manager of the Valentine Theater, Toledo, and local representative of the E. D. Stair interests, has been elected secretary and director of the Maumee Amusement Company, of Detroit, which operates the Valentine under lease and owns the Lyceum and American theaters.

James K. Hackett has presented to the Players' Club the trowel with which his father, the late James Henry Hackett, laid the cornerstone of the old Booth Theater and the statue of Shakespeare in the Mall in Central Park. The trowel will be used to lay the cornerstone of the Booth statue to be erected in Gramercy Park.

The Messrs. Shubert have changed the title of Oh, I Say, which was presented at the Casino Theater, to Their Wedding Night. This in courtesy to the owners of the Oh, I Say, companies in London and Paris, who request the change of title because of their intention to present the piece in its original form in America early next season.

Under Cover, the new melodrama presented in Boston on Christmas Day by Selwyn and Company, has been so successful that the management has decided to keep it at the Hub for the balance of the season. It was the intention to present the play in New York this season, but that move is now postponed until next year.

Adelaide and J. J. Hughes are the newest features of the Jardin de Danse atop the New York Roof.

# THE FIRST NIGHTER

**"The Fountain" at the Princess Beautiful Little Play—Welsh Actors in "Change"—"The Laughing Husband"—Blanche Ring in "Claudia Smiles"**

## AT THE PRINCESS

**Five New One-Act Plays Presented by the Princess Players Under the Direction of Mr. Holbrook Blinn, Jan. 31.**

THE NEGLECTED LADY, from the French of Max Maurey, by Rol Cooper Megrue.

| | |
|---|---|
| The Husband | Harry Mestayer |
| The Wife | Emelie Polini |
| The Janitor | Charles Mather |
| The Landlord | Lewis Edgard |

THE HARD MAN, by Campbell MacCulloch.

| | |
|---|---|
| General Allison, Commander-in-Chief | Holbrook Blinn |
| Captain Baye, his aide-de-camp | Langdon Gillet |
| The Prisoner | William O'Neil |
| Fred DeLesseps, London *Times* | Vaughn Trevor |
| Tom Bennett, London *Gazette* | Lewis Edgard |
| "Young" Darrow, New York *Herald* | Harry Mestayer |
| Sergeant Brown | Charles Mather |

THE KISS IN THE DARK, by Maurice Level.

| | |
|---|---|
| The Man | Harry Mestayer |
| The Brother | Lewis Edgard |
| The Doctor | Vaughn Trevor |
| The Lawyer | Langdon Gillet |
| The Nurse | Marion Lindsey |
| The Girl | May Buckley |

THE FOUNTAIN, by C. M. S. McLellan.

| | |
|---|---|
| Godinard, a rag-picker | Holbrook Blinn |
| Mocho, Sergeant de Ville | Vaughn Trevor |
| The Figure on the Fountain | Emelie Polini |

IT CAN BE DONE, by Lawrence Rising.

| | |
|---|---|
| A Man | Holbrook Blinn |
| A Woman | May Buckley |
| A Pullman Conductor | William O'Neil |

Scene: On the New York Central.

The current bill at the Princess Theater is distinguished by one of the most beautiful little dramas of recent times. It is from the versatile pen of C. M. S. McLellan, and as a purely imaginative product is a tribute to the clever American writer who has given us Leah Kleschna on one hand and such lively librettos for comic opera as The Belle of New York and The Pink Lady on the other. The bill is a varied one, with the comic muse represented by The Neglected Lady and It Can Be Done, and the tragic by a horror with all the earmarks of the Grand Guignol, entitled The Kiss in the Dark, and a strong little dramalet, The Hard Man.

The scene of Mr. McLellan's little classic is a park in Paris at daybreak. The actors are an old ragpicker, a patrolman, and the figure of the fountain, a beautiful white marble statue on a solid base of granite with spouts from which the waters tinkle into the basin at the foot. The old ragpicker comes upon the scene with his lantern and bag, from which he is seen by the park patrolman casting some faded flowers into the basin. The conversation between the two men reveals the fact that old Godinard in his youth was one of a clan of young bohemian artists who lived, loved and made merry. Godinard idolized a model named Therese and worshiped at the shrine of a rising young sculptor, who was one of their set. One day Therese fell under the spell of the sculptor, and Godinard was forgotten. Fame smiled on his successful rival. He created the beautiful fountain in the park, and the lost Therese is embodied in the marble figure which crowns its base.

The garrulous patrolman, deeply moved by the ragpicker's story, goes away. The old man falls into a doze on the bench near the fountain. A mysterious light begins to animate the breast and face of the figure, and Therese comes to life. She stretches out her arms and speaks to him. He is enthralled. At first he doubts, as she pleads to him in tender tones and recalls their past happiness; but by and by he is persuaded that he is still loved by the beautiful Therese and that he may become young again if he will plunge into the magic waters of the fountain. A whole world of happiness opens before his vision. He approaches the basin to take the plunge, to be reunited with his adored Therese.

The lights are suddenly extinguished, and when the sun bursts through the trees, old Godinard is sitting on the bench fast asleep, the statue has resumed its stony pose, and we hear the monotonous splash of the waters as before. He awakes, rises, casts one more faded flower into the basin, and slowly disappears among the trees.

This little playlet is so poetic and such an unalloyed delight that it is destined to a career beyond its tenure at the Princess. The next best offering in the bill is Mr. MacCulloch's strong little dramalet, The Hard Man, by which term he describes a British general operating against the natives in the Soudan. Certain military successes of the natives are attributed to a French engineer who is a relentless foe of the British. The latter's commander himself captures the renegade and brings him a prisoner into his tent, where he summonses the correspondents to witness the man's sentence of death. Having recited his actions against their forces, he hands him a revolver and tells him to use it as the only alternative to facing a firing squad. The renegade has not spoken a word during this scene. He takes the revolver, goes out of the tent; the report of the revolver is heard—all is over. The startled correspondents gather around the general, who sits with bowed head. "You have told us what this man has done, but you have not told us who he is." There is a pause. The grim old soldier lifts his head. "My son!" he answers.

The Kiss in the Dark is one of those grewsome episodes that hail from Paris, and represents a young man whose eyesight has been destroyed by corrosive sublimate in the hands of a jealous woman. He refuses to prosecute her, but exacts that she shall come to him under a pretext of bestowing his forgiveness. She comes remorsefully to do his bidding. He pleads for one kiss, and as she yields he holds her and breaks into a fiendish outcry of triumph. She must suffer his fate. Remorselessly he destroys her vision by acid from a vial concealed in his pocket.

The Neglected Lady deals in a farcical vein with a rehearsal of a scene in a play by a quarreling man and wife in a New York flat, which is given a serious interpretation by the janitor and landlord of the apartment house.

It Can Be Done has a marvelously realistic representation of the platform of the rear car of a fast express train in the night in which the principal actors are a cocksure New Yorker and an adventuress. As a satire on the New York idea that the man from Manhattan is proof against every trick of the professional sharper, the sketch is a huge success. The moral of it is expressed in the title. The easy manner in which the lady in the case extracts the wallet from the pocket of the imperturbable victim of his own conceit furnishes the answer that "it can be done."

The acting in the main is excellent. Mr. Blinn is notably good as Godinard, efficiently forceful as the general, and characteristic as the confident New Yorker. Miss Buckley's addition to the roster of players is most gratifying. The company has been in need of that versatility of expression which she displays in passing from the agonizing role of the girl in The Kiss in the Dark to the realistic comedy of bravado as the woman in It Can Be Done. Mr. Mestayer also distinguished himself in two parts of diametrically opposite qualities.

## "CHANGE"

**A Glamorgan Play in Four Acts by J. O. Francis, Produced by the Welsh Players Under the Direction of Mr. Tom Owen. The Booth Theater, Jan. 27. Joe Weber and Walter Hast, American Producers.**

| | |
|---|---|
| John Price | Ernest Cove |
| Gwen Price | Lilian Mason |
| Gwilym Price | Harold West |
| Sam Thatcher | Edmond Kennedy |
| Isaac Pugh | Tom Owen |
| Lewis Price | R. A. Hopkins |
| John Henry Price | John Howell |
| Dai Matthews | Gareth Hughes |
| Twm Powell | William Hopkins |
| Jinnie Pugh | Doris Owen |
| Lizzie Ann | Eleanor Daniels |

As life is more or less a tragedy, and the stage to fulfill its mission should hold the mirror up to nature, I have no patience with those who censure Change because it isn't full of sunshine and smiles. It is intended as a picture of lowly life in the collier regions in Wales, and no doubt it is a characteristic picture of that life.

But the life which becomes the theme of a drama should have more than simple truth of conditions and types. It should, above all, possess the touch of magic which thrills or holds us in the grasp of sympathy. It is said that Change was selected out of more than 800 plays as the best Welsh play, and the author won Lord Howard de Walden's prise, and had the gratification of seeing it produced at the Haymarket Theater.

Unfortunately, it strikes no new note of interest and is but a turgid drama of commonplace events and conditions among the oppressed laboring classes, which has had its forerunner in the far more grim and lurid play, The Weavers, by Hauptmann, in Strife, and other plays. Individual scenes are graphic and stirring, as where the old mother of Lewis Price sees her favorite son Gwilym killed in the strike as she watches the clash of the strikers and soldiers through the window. The characters are for the most part clearly drawn and interesting; Sam Thatcher, the one-armed flagman, is a humorous link in the melancholy chain of events which affords a pleasant relief; and finally, it is well played by a company of earnest artists who are at home in the atmosphere.

The scenes of the three acts take place in the cottage of John Price, on the Thwmp, Aberpandy. Price is an old collier who, with his white-haired wife, Gwen, has scrimped all his life to qualify their son, John Henry, for the ministry, at a university. The second son, Gwilym, is tuberculous; the third, Lewis, is a labor leader among the colliers. The old man receives a vital blow when John Henry, from conscientious conviction, declares he cannot fulfill his father's wish. A violent quarrel ensues and the son leaves home forever. Then comes the strike. Lewis, who is the inspiring brain in the labor organization, has

promised to keep out of the way when the soldiers come; but urged to intercede when a clash is impending, he rushes out to harangue the strikers, and his innocent brother is killed at his side. In the last act the last son leaves for Australia after a violent quarrel with his father, who holds him responsible for his brother's death, and we witness the pathos of the bereaved old mother, bending under the load of her pitiless sorrow.

What is the moral of it all? Old John Price charges it all to the account of want of religion, but he is a hard old bigot, though no more than is to be expected of a hard-working collier with his narrow outlook on life. What the playwright would teach is that the times have changed and are all out of joint, that the immovable Old in conflict with the irresistible New brings on a catastrophe.

Lilian Mason plays the mother with a rare touch of homely pathos, and Lewis Price is very well and convincingly played by Mr. Hopkins. Eleanor Daniels is excellent in the incidental character of Lizzie Ann, and Gwilym Price and Isaac Pugh are well portrayed by Messrs. West and Owen, respectively. John Price was marred by Mr. Cove's make-up to resemble a Pantaloon head, but an unusually pleasing characterization of the calm, philosophical, one-armed flagman, Tom Thatcher, was given by Edmond Kennedy, a brother of Mr. Charles Rann Kennedy.

## ARMS AND THE WOMAN

**Dramatization in Four Acts of Harold McGrath's Novel of the Same Name by Joseph Byron Totten. Produced by the Cecil Spooner Stock Company at the Cecil Spooner Theater, Jan. 26.**

John Winthrop ..... Robert W. Fraser
Herman Breunner ..... Howard Lang
Dan Hilliars ..... Frederick Clayton
Prince Ernest ..... Al. Britton
Philip Pembroke ..... Philip Leigh
The King of Austria ..... A. O. Huhn
Mr. Wentworth ..... James J. Flannagan
Count von Walden ..... Ed. Strong
Stahlberg ..... Jack King
Lieutenant ..... Al. Gardner
Otto ..... Jack Whelan
The Chancellor ..... Alf. Helton
Mrs. Wentworth ..... Retta Villiers
Ethel Wentworth ..... Marquita Dwight
Princess Hildemar ..... Cecil Spooner
Phyllis Landers ..... Cecil Spooner

When George Barr McCutcheon back in the dim past wove romances about imaginary realms and their beautiful princesses who always fell in love with adventurous American journalists, et cetera, who rescued them from peril or undesirable suitors, he created a species of plot that has never failed to serve as material for dramatists and novelists. And although we always have a longing to spank the self-assured heroes, we refrain, remembering that the villainous royal suitor is being thwarted, the princess saved from an unhappy marriage—that the Eagle is screaming and all is well.

Mr. Totten's play moves along these familiar lines. We see the American journalist who falls in love with an Austrian barmaid, in reality a princess. It develops that the barmaid has a twin sister in America from whom she had been separated in childhood. This sister the newspaper man had formerly loved and lost. Establishing the relationship of the two girls and the conquest of the princess by the journalist—not a difficult task since the royal suitor breaks his betrothal upon learning that half of his expected wife's principality must be shared with a sister—form the plot of the story. You cannot repress these American journalists in romantic countries: royal blood is no barrier to their conquests.

The play suffers from a lack of unity and coherence, the usual faults of dramatizations. It, too, sadly needs a greater development of the comedy element. Here and there some striking situations have been contrived and clever characterizations drawn, but as a play it is simply a kaleidoscope of incidents ending finally with the reporter's arms and the woman. The first act is promising, as the suspense is well kept up, and we anticipate vivid scenes of splendid romantic drama, but after the duel scene the play declines in interest and only our vanity is satisfied in watching the American reporter win a princess.

Miss Spooner in the dual role of the twin sisters gave an effective performance. She was pretty, dainty, and coquettish as the barmaid who is in reality a princess. In the duel scene she crossed rapiers with as much charm and agility as a fencing master. Robert Fraser was manly and vigorous as the reporter and Frederick Clayton, as his friend, gave a splendid performance. The other members of the company rendered capable support. An elaborate mounting was given the production, the inn scene being especially attractive.

## "SHAMEEN DHU"

**A Play in Three Acts by Rida Johnson Young. Under Direction of Henry Miller. Produced at the Grand Opera House Feb. 2.**

Peggy O'Dea ..... Constance Molineaux
Shiela Farrell ..... Beth Franklyn
Lanty ..... Robert Watt
Norah ..... Maribel Seymour
Betsy Bowers ..... Mrs. Jennie Lamont
Andy Bowers ..... John G. Sparks
Martin McGleash ..... David Glassford
Dare O'Donnell ..... Chauncey Olcott
Edward O'Dea ..... Arthur Maitland
Tim ..... John Sheehan
Flynn ..... Walter Colligan
Waters ..... Frederick Roberts
McPhater ..... Maurice Drew

Chauncey Olcott is an institution. After watching him blarney and sing his way into the hearts of the audience in his old-time way—that is to say, in a dashingly romantic way—we feel that he is more than simply an actor in a made-to-order play, but that he is unique and that to the sons and daughters of Erin he has an appeal as great as the ballads or folklore of the Emerald Isle.

Many of our stars go to the managerial shop window and select the special play that may best suit their talents and often times they are not particular whether the tailoring has a hand-me-down character or bears a smart custom cut, so long as they are equipped. Not so with Mr. Olcott. Plays must be written around him—they must present opportunities for youth and vivacity and romance to have full sway. A pretty colleen's heart must be won, but only in a dashing way, accompanied by sweet and sentimental ballads. But most of all they must breath Ireland with all its charm and fancy.

In Shameen Dhu Mr. Olcott has such a play, and though it is light and airy and filled at times with too much comedy of the obvious sort, it is wholesome and graceful and delightfully Irish. It has been written with no other object than to amuse and it serves its purpose admirably. And so we will not quibble over the use of several current slang phrases which we are sure were not in vogue in 1779.

Dare O'Donnell is a young Irish patriot in the village of Kinkannon, Ireland, at the time when America is fighting for its freedom. From the colonies come Peggy O'Dea and her brother, a colonel in an Irish regiment fighting England in the New World. Peggy already is infatuated with O'Donnell, whom she knows by his pen name of "Shameen Dhu," a poet. Shiela Farrell, a young widow, however, has inveigled O'Donnell into a proposal in order to rid herself of an undesirable suitor. This proves a barrier to Dare's advances to Peggy. Most of the three acts are taken to disentangle the young lovers, aided considerably, of course, by several pleasing ballads. There is also a counterplot which concerns the robbery from O'Donnell of important papers, and which shows him to be in league with the Americans. If these "papers" are found by the King's sympathizers it means the gallows for the young patriot. But O'Donnell, aided by the other patriots, recovers the documents before the British are aware of their existence.

Mr. Olcott was romantic and debonair as Dare O'Donnell, and we are glad to see that he has lost considerable of his avoirdupois, so dangerous to one who would woo susceptible colleens. He sings as sweetly as ever, though his voice has lost some of its power. Constance Molineaux was sweet and pretty and charming as Peggy. In these feverish days of freakish dress it was a pleasure to look upon her gowns, so simple, so dainty, so reminiscent of the long ago. Beth Franklin was splendid as a dashing young widow. The remainder of the company gave effective performances. The play is elaborately mounted and the costuming is exquisite. One scene representing the rose garden of the young widow was exceptionally inviting.

## "WHEN CLAUDIA SMILES"

**Farce with Songs in Three Acts, Devised by Anne Caldwell from Basic Material Contained in a Play by Leo Ditrichstein. Produced by Frederic McKay at the Thirty-ninth Street Theater, Feb. 2.**

Frederick W. Walker, from Chicago. ..... Harry Conor
Chester D. Hoffman ..... Mahlon Hamilton
Charles D. Hoffman ..... Charles J. Winninger
"Bunny" Van Tyne ..... John J. Scannell
Saladillo Escalada Del Mendoza ..... R. M. Dolliver
"Johnny" Rogers ..... Harry Hilliard
Albert ..... William Keller
Jingle Bells ..... Charles Silber
Elevator Attendant ..... James Minneham
Officer Casey ..... Albert Byrnes
Officer Nolan ..... Peter Donovan
Alice Hoffman ..... Bertha Mann
Kate Walker ..... Anna Laughlin
Madame Verdier ..... Florence Edney
Cynthia ..... Nellie Fillmore
Daisy Tottenham ..... Cleo LeMoyne
Belle Neyville ..... Claire Bertrand
Blanche De Fontenoy ..... Rae Daly
Cleo Berode ..... Eva Stuart
Angie Dupont ..... Dolores Parquette
Clara Rockaway ..... Gladys Preston
Lily Atlanta ..... Pearl Evans
Violet Richmond ..... Marie Callahan
Rose Reno ..... Claire Weston
Hyacinth Hartford ..... Peggy Coudray
Daisy Denver ..... Evelyn Mead
Pansy Portland ..... Emma McGrath
Reggie Renfrew ..... Harry Delmar
Willie Wilbur ..... Harry Wesner
Percy Plimpton ..... Harry Beusler
Billy Bender ..... Edwin H. Welbe
Jimmy Jansen ..... Edward Clyne
Bertie Billings ..... Jack Costello
Claudia Rogers ..... Blanche Ring

Just before the curtain went up on the first act, a young lady dressed in what-d'ye-call-it, who was most anxious to make her strange neighbors in the vicinity aware that she was in the theatrical know, remarked with a pleased giggle that it had been whispered that this was going to be "a very naughty show." Well, it was a bit naughty, and—*honi soit qui mal y pense*—perhaps very. It all depends on the point of view. Some people regard a self-reliant young woman dallying her affections with two old men who should know better as an extremely commonplace situation; and others who would like to call it trite for the sake of reputation enjoy it thoroughly. So much for the vehicle. It is really a secondary consideration, for it is only a vehicle and considered first, an unhindered appreciation of Blanche Ring—bless her!

There's a woman with personality for you! She can take the most ordinary so-so's of stage conversation, and by an apparently careless shrug of her fine shoulders elevate it to brilliant satire, or what you will. It seems that Blanche Ring has only to essay a thing and it will get over. Her personality is what counts, and one can't criticise that from the analytical standpoint. Critical adjectives and nouns and superlatives flop around her in the air like ducks with cropped wings, and then drop ponderously to the ground, so that a reviewer stands feeling like a fool, up to his knees in his own ineffective eloquence. That's what is meant when it is said that the vehicle doesn't really matter, certainly now that it has been completed. And then she sings! How many are there on the stage to-day who can make a *blasé* first-night audience join in a chorus and do silly things incompatible with a respectable man's latch-key? She does it.

Her name, for purposes of convenience, is Claudia. And when she smiles on a man, he forgets everything and does her will. She is not a vampire. He is the gainer. She has divorced her husband, "Johnny" Rogers, for the sake of advertising in her profession of actress. She still loves him, and is jealous of a woman he encourages to make her so. Two old men, Messrs. Walker and Hoffman, are on her string. By an error, young Chester Hoffman, nephew of the first Hoffman named, receives a message intended for his uncle, responds, and the ensuing complication parts Chester from his wife, identifies Claudia's rival as her friend who lives across the hall, makes Walker spend a night in jail, and reunites Claudia to her husband that was. Very much of a tangle, all this, that taxes one's imagination to follow. Lines are not particularly bright, and the situations not extraordinarily. But, as said before, what does all that matter when we have Blanche Ring? Even her bright lines contain, it is feared, more allusion to theatrical matters than is understood by the Tired Business Man—"Diamond Jim" Brady excepted, but why worry about that?

Harry Conor's comedy is derived mainly from a facility of facial expression and a liquid articulation that splashes now and then. The first is an enviable possession—to comedians, and the second is a form of humor that seems to be what the public wants. Mr. Conor is quite acceptable. Charles J. Winniger refined a German comedian in Mr. Conor's support. He did it with much good nature, both on his own part and that of the audience. John J. Scannell played and danced a third comedian to The Echo. His loose-jointed clogs provide an animated entertainment. Harry Hilliard, Mahlon Hamilton, and R. M. Dolliver remain to be spoken of as doing good work. Anna Laughlin is a most dainty and delightful dancer, and has a distinct charm in her songs, and Florence Edney and Bertha Mann both provided adequate characterizations from the material at hand, which is to say that they might have done better with something more substantial to begin.

Go see When Claudia Smiles for the sake of Blanche Ring.

## "THE LAUGHING HUSBAND"

**Musical Comedy in Three Acts, from the German by Arthur Wimperis. Music by Edmund Eysler. Stage Direction by Edward Royce; Musical Director, Gustave Salzer. Presented by Charles Frohman, Knickerbocker Theater, Feb. 2.**

Ottokar Bruckner, a retired confectioner. ..... Courtice Pounds
Hella Bruckner, his wife ..... Betty Callish
Andreas Pinelhuber ..... Fred Walton
Dolly, his niece ..... Venita Fitzhugh
Lucinda, his cousin ..... Josie Introoldi
Mr. Rosenrot, his lawyer ..... William Norris
Count Seistal ..... Gustave Werner
Herr Von Basewitz, a rich publisher. ..... John Daly Murphy
Stelka, his wife ..... Frances Demarest
Lotz Nachtigall ..... Roy Atwell
Hans Zint ..... Nigel Barrie
Wiedehopf ..... Bert D. Melville
Baldrian ..... Leonard Feiner
Juliette ..... Irene Palmer
Marie ..... Dorothy Chesmond

Thanks to the fact that Mr. Frohman's New York company appearing in this still current London success is capable of modulating gracefully from farce to drama, and back again into farce, without jarring the sensibilities of a discriminating audience, The Laughing Husband is entitled to the enthusiastic applause with which it was greeted.

As in almost every musical comedy with the Vienna hall mark, the second act ends in an emotional scene that ordinarily would tax the delineative powers of a Margaret Anglin or a Lou Tellegen, according to the gender, and it usually happens that the second act definitely determines its fate.

With the leading role in the hands of Mr. Curtice Pounds, the scene in which, after witnessing his adored wife in a compromising tete-a-tete with the gallant Count Seistal over a bottle of champagne, he attempts to drown his injured feelings in a glass of Rhine wine, alone in the dark, and the second act curtain comes down as, smashing the uplifted glass, he drops his head on his arms and sobs out his grief, proved one of the most effective of an otherwise very lively, very tuneful and very beautifully staged musical comedy.

Edmund Eysler's music is rarely lacking in enchanting qualities. We had evidence of it in Vera Violetta, The Woman Haters' Club and other works; and it is strongly in evidence here. He is no great master of orchestral effects. His music is more or less tenuous, but it is never commonplace. Several of the dainty numbers are destined to become popular, notably "You're Here and I'm Here," and a unique little conceit entitled "Take a Step With Me."

As a musical comedy it is not materially better nor worse than the average, but there is a quality in the production and in the general interpretation that makes it rank as a musical comedy *de luxe*, though the story is simple and the outstanding features are by no means extraordinary in character.

The laughing husband is the rich retired confectioner, Ottokar Bruckner, who has married a beautiful young baroness, and finds himself playing a rather equivocal role in his wife's literary and aristocratic surroundings. The beautiful Hella is a literary blue stocking, and in order to get material for a novel, which she entitles The Laughing Husband, permits herself to be violently wooed by the persuasive gallant, Count Seistal. Bruckner, who worships Hella, suspects nothing until he finds her in the company of the Count, concealed behind a screen and making merry over a bottle of wine, when he breaks down with grief and places his case in the hands of a famous divorce lawyer, Rosenrot. In the meantime, Hella's novel appears, giving the whole details of the case, and with this as evidence of her fidelity, supplemented by a note of scornful contempt which Hella has written to Seistal, the peace-making lawyer effects their reconciliation.

There are minor plots of comic interest affecting the love affairs of a young couple and the escapade of an elderly publisher and his wife, and a number of amusing characters are introduced to make up three acts of lively happenings; but the performance is singularly clean in tone, the wit is spontaneous, and the various characters are well represented.

First honors go to Mr. Pounds, though he has had the advantage of a London season in the role of the husband. Mr. Walton was highly successful in the part of Bruckner's bibulous friend and shadow, Pipelhuber; Mr. Werner scored as the Count, and Miss Callish achieved success in a complete realization of the part of the beautiful Hella. Miss Fitzhugh likewise proved charming in an ingenue role; Miss Demarest and Josie Intropidi were excellent in comedy parts, and Mr. Norris, though he did not enter on the scene till the third act, was the life of that act as the divorce lawyer. The many dancing features were admirable, and as a whole the production deserves success.

## AT OTHER HOUSES

ADOLF PHILIPP THEATER.—A dramatic version of the dispatches dealing with Lieutenant Poerstner and the military troubles at Zabern from a Socialistic point of view is offered at this theater. The authorship of the play is attributed to F. Schumacher, a Zabern editor, but has the earmarks of having been written in New York.

CENTURY.—The old favorite, Verdi's Rigoletto, is being sung at the Century Opera House by the excellent organization under the management of the Messrs. Aborn.

GRAND OPERA HOUSE.—Chauncey Olcott holds his annual New York premiere, this year with Rida Johnson Young's Irish play, Shameen Dhu.

BRONX OPERA HOUSE.—Eugene Walter's dramatization of John Fox's novel, The Trail of the Lonesome Pine, with Charlotte Walker in her original role of June, is playing here this week.

ROYAL.—At Bay, with Guy Standing in the leading part, continues its New York run at this theater.

## IN FAVOR OF GABY

**Cleveland Court Enjoins Gertrude Hoffman from Giving Imitation of Deslys**

Judge Collister, in the Court of Common Pleas, Cleveland, O., has granted an injunction restraining Gertrude Hoffman from giving imitations of Gaby Deslys, who was playing in the same city last week.

The court, says the news item, characterised the imitations as improper, unbecoming burlesque. Similar proceedings were begun in Chicago, where both actresses are appearing this week.

The Shuberts are managing Gaby Deslys and Miss Hoffman is now playing independent, since Morris Gest relinquished the impossible task of managing the Polaire-Lady Constance Richardson-Hoffman combination.

## SOCIETY NOTES

The Professional Women's League held their monthly Literary Day in the League rooms on Feb. 2. The event—which presented Miss Fanny Cannon in an original paper on "Supposed Plays" sent to her, Mrs. Margaret Daly in a narrative how, in her search for the necessary information regarding social conditions, she had found that actresses were better housewives than other women, and Mrs. Harvot Holt Day in an original paper on "Near Articles Sent by the People to the Press"—was enjoyed by the gathering which comfortably filled the rooms.

The Theater Club met afternoon of Jan. 27 in the east ballroom of the Hotel Astor, and gave a delightful entertainment to an overflowing and enthusiastic audience. An interesting and highly entertaining programme, participated in by Ethel Fitch Muir, Emma Cecile Nagel, W. H. Humiston, Mary Jordan, John C. Freund, Alma Webster Powell, and Mrs. Julian Edwards, was presented.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
# DRAMATIC MIRROR

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## CRITICS, REFORM

Is it not barely possible that the critics on the New York papers of whom complaint is made may be getting superannuated?

We say, is it not possible? We do not assert it. The great change which has come over the spirit of the drama may have left them untouched.

The old rule was that plays had to possess certain qualities—that this had to be done in the first act, this in the second, the climax of dramatic interest had to come in the third, and the solution in the fourth.

With IBSEN, SUDERMANN, SCHNITZLER and other dramatists of the new school, the entire old Scribean traditions, rules and regulations were turned topsy-turvy. The former sympathetic interest is sacrificed to an idea. The old-fashioned heroine has ceased to be. The modern woman took her place. Men have changed their viewpoints and their philosophy. Always new ideas are struggling for expression in the drama. There has been evolution and a certain subtle progress. The old landmarks to serve as infallible standards of criticism are vanishing along the course to the attainment of new ideals. The old mechanics of BOUCICAULT have grown obsolete. Plays are no longer a problem of constructive ingenuity, but the media of thought in expressing the feelings of the times.

Goodness knows what havoc all these changes have created in our storehouse of learning and experience. Have the critics changed with them, or are they still under the thrall of the old order of things, and simply unable to change their point of view?

Mr. WILLIAM WINTER could never, in his days of active reviewing, compromise with the seditious ideas injected into the drama by IBSEN, nor pardon an infraction of the traditions regarding the stage business of the Shakespearean plays. Possibly other reviewers are similarly hidebound. It wouldn't be astonishing, in view of the gradual breaking-up of old conditions generally. In spite of the thunders of critical denunciation, IBSEN and his fellows have driven the old-school adherents to the wall.

The great public has decided the question for the critics. It is time for them to leave their profound technical acquirements at home, and come to a play in the same receptive mood as the public. Times change and men change with them. Shall our critics be exceptions? And what critic has the divine power to fathom the varied human capacity for enjoyment, and say this is fit and that unfit, provided a certain standard of intellectual quality and decency is not violated?

It is time for the critics to reform.

## WELL, HARDLY

Mr. SOMERSET MAUGHAM, the English playwright, has returned to London singing the praises of the American playwright, intoning, as it were, an ode to the triumph of the lack of theatrical technique.

Mr. MAUGHAM concludes that because a few plays which do violence to the laws of dramatic construction have succeeded, the United States has established a new standard of judgment, and lauds our democracy of spirit with boyish enthusiasm.

Perhaps Mr. MAUGHAM has not taken into consideration that we are supporting more or less crippled drama over here because it is the only thing which we have a chance to support. When he defends an empty stage, unjustified exits and entrances, inconsistency of characters and infractions of the unities, on the ground that they are common in American plays, he declares himself a Cubist, champions the uninspired, and really misinterprets us.

Ever and anon such plays find a producer who himself is ignorant of any philosophy regarding technique and unities. Two out of fifty have a temporary vogue, because of some cause apart from the intrinsic merits of the plays; but the great mass of discriminating American playgoers is not among the patrons of these theatrical abortions.

## KINDLY WORDS

EDITOR MIRROR:

SIR.—As a constant reader of THE MIRROR since it was first published and as a theatergoer, let me congratulate you on last week's issue. I cannot recall any theatrical publication which compares with yours in the matter of set-up, cuts, news and feature stories of great value. It is invaluable to player and playgoer and fills the bill completely.

Yours in appreciation,
(Miss) MARION HOWARD BRAZIER.
Founder of the Professional Woman's Club, with leading players enrolled.
TRINITY COURT, BOSTON, MASS.,
Jan. 18, 1914.

## BOOK NOTES

Robert Grau, who has already had published three voluminous works on the stage and its people, has decided to devote the fourth and final volume of the series to the evolution of the motion picture. Mr. Grau's new volume is entitled "The Theatre of Science," and deals with the film industry from all its angles, but particularly does the author treat of the problem that is confronting the play producer who has not already capitulated to the camera man. A *de luxe* edition autographed by the author has already been subscribed for all over the world. The new book will contain five hundred pages of text and over four hundred illustrations. Interest in this, the first volume devoted to the silent drama, has been particularly large, over two hundred public libraries having ordered the work in the past few weeks.

"The Substance of His House" is the title of a forthcoming new novel by Ruth Holt Boucicault, an American actress who for the past three years has been a member of the Margaret Anglin company. She is the widow of the late Aubrey Boucicault. "The Substance of His House," perhaps curiously, is not a "stage novel," but a love story of modern life, in which Mrs. Boucicault has devoted herself to working out an intricate and interesting problem of cause and effect which appeals to her. This book will be published by Little, Brown & Co., Feb. 14.

STUDIES IN STAGECRAFT, by Clayton Hamilton. New York: Henry Holt & Co. A companion volume to the author's "The Theory of the Theater," and deals chiefly with "principles that seem destined to be bequeathed by the present to the future." Price, $1.50 net. A review will appear later.

## THE INDEPENDENT "MIRROR"

*(From the Omaha Bee.)*

Announcement came out from New York during the week that ownership of THE DRAMATIC MIRROR had passed into control of Messrs. Frederick F. Schrader and Lyman Otis Fiske, who have been in editorial and business charge of the paper for longer than a year. In the announcement is set forth a statement that seems scarcely necessary, save as an earnest that THE MIRROR is to continue as it has for the thirty-five years of its existence, the dignified and exact chronicle of matters of moment and genuine concern to the theater in general, and particularly to the stage in America. The statement referred to is that no one concerned in any theater, moving picture or other amusement enterprise owns a share of stock in THE MIRROR. This assures the absolute independence of the publication, which is just at present apparently more prosperous than it ever was. Under the long-time editorial control of Harrison Grey Fiske, THE MIRROR held front rank in its field of endeavor, and when Colonel Fiske could no longer give the paper the time it deserved and demanded, he found capable successors in Messrs. Schrader and Fiske. If THE MIRROR be continued along the lines of its founder, a medium for the dissemination of accurate information, of constructive criticism and helpful comment, it will find the old guard of its supporters largely enhanced and its field of usefulness continually widening. And the months it has been under the direction of its new owners is an excellent guaranty that it will not depart from its traditions.

## AS TO "SUPERS"

*Editor* DRAMATIC MIRROR:

DEAR SIR.—I went to see Forbes-Robertson in Hamlet the other evening, and would like to say a few words regarding the work of some of the "supers."

All the scenes in which they worked were spoiled, owing to their lack of seriousness. They seemed to have a good time laughing, talking, and pushing each other with their spears, but it was at the expense of at least part of the audience.

Why don't managers pay a decent wage for extra work? Surely the 50 cents a performance scale is not a very great temptation to the intelligent young men, whom the stage is badly in need of. Still, the managers howl about the lack of young material. If I were a manager I should be able to find PLENTY of the material that they are looking for.

I think the super-ranks should be for the young man who is ambitious for the stage and who is willing to work for his own and his manager's advancement, and for the unemployed actor who is willing to do extra work.

I do not think it is for the man who can "get by" on $4 a week and be contented. Neither is it the place for the young fellow who goes on the stage with a vision of "easy money" and an easy life.

A manager should choose his "supers" with the same care that he chooses his principals, and if he is "too poor" to pay them a fair wage he had better do away with them entirely, rather than recruit them from the park bench and cheap lodging-house class that cares for nothing beyond a bed and a free lunch.

There are some "supers" of ability who are forced, through lack of wages, to live in cheap lodging-houses, and when I speak of the lodging-house variety I do not include them. I mean that one who has been, is now and always will be (unless conditions change) a "super;" nor do I mean to say that all the "supers" in the production referred to belong to the last-mentioned class, since there were many of them with dramatic ability and, no doubt, will some day be good actors.

Yours very sincerely,
JAMES GILCHRIST.
NEW YORK, Jan. 10, 1914.

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players, whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

MRS. J. T. DUNN, Bridgeport.—Florence Hamilton, as far as can be learned, has retired.

BEATRICE A. KELLEY.—You might address Baker, photographer, Columbus, O., for photo of the late Marie Russell Booth Mantell.

ARTHUR F. HARVEY.—The American School of Dramatic Acting you inquire about is entirely reliable and will fully answer your purpose.

A SUBSCRIBER.—Towels are used for removing make-up, but they show stains after being laundered. Many actors use cheesecloth, of which ten yards can be had for fifty cents. This is cut up into sections, which are thrown away after using.

N. I. Z.—Mrs. H. C. De Mill is still in business. Her address is No. 220 West Forty-second Street.

MARGARET COLLINSWELL.—You may have learned, ere this, that Julia Marlowe has reached New York as an invalid, so she cannot have appeared in San Francisco on Jan. 26.

V. E. S.—Amplifying your inquiry answered in our last week's issue, we herewith give list of principals in the late The Soul Kiss company: Orpha Hewes, Tom S. Van, Clyde Kerr, Arthur Meyers, Daisy Davenport, Sidney Rogers, Harry Buckley; Dave Neuman, musical director; E. S. McFadden, first manager; W. E. Jack, second manager; Ben Pflaum, latest manager.

E. H. W.—Mildred Holland last appeared in moving pictures, but that was some time ago. A. S. Lipman died in 1912.

## PROFESSIONAL FAKERS

*Editor* DRAMATIC MIRROR:

SIR.—Your valuable newspaper has aided more than one cause in behalf of the public recently, and it might not be amiss to suggest due publicity in behalf of a growing evil existing in this city.

I refer to the alarming number of incompetent teachers of dancing, music, drama, etc. These teachers, by fraudulent assertions, secure students, and not only deprive them of money and time; but, as I can state from cases coming under my personal observation, actually ruin hundreds of good voices and natural talent.

It is clear that this growing evil can only be overcome by the most active co-operation on the part of all true exponents of the several arts, for it is high time to curb the impunity of these impostors. For instance, let all those aspiring to become a teacher of any art, undergo a severe test by impartial and competent judges, let them submit testimonials in proof of their unquestioned ability, and to all those possessing the requisite ability, let a license be issued, for, say $100.

This would prevent impostors from renting studios and labeling themselves as "Professors"; it would prevent the public from being imposed upon, and, furthermore, it would establish a healthy, bona fide relation between managers and teachers, and our stage would reflect real talent and worth.

I trust that the attention already awakened by Mr. Martin's endeavor to improve dancing academies will gain the support of all magistrates, clergymen, and persons of influence and authority in furthering the good work begun; for there can be no higher or nobler object than to free real art from the parasites who now by means of deceit attack it viciously for a living.

MADAME ALEXANDRA VIARDA.
METROPOLITAN OPERA HOUSE.
January 24, 1914.

## MR. BECKER ACTIVE

*Editor of* THE DRAMATIC MIRROR:

SIR.—Perhaps because a number of my pupils are members of the dramatic profession, perhaps because THE DRAMATIC MIRROR recently published an article by me on the relation of music to the dramatic art, a rumor seems to have become current that I have retired from the profession of music teaching and become a teacher of elocution.

I love music too well, and I love to teach music too well to give it up in order to adopt any other profession or any business career. I am having a very successful season, with plenty of gifted pupils, devoted to their art. I respect and admire the art of dramatic expression, and those of its exponents whom I teach music, especially as applied in piano playing, seem to find that a musical education is the one thing needful to give grace, beauty, symmetry, and greater effectiveness to the actors' art, but I have no intention of teaching anything but music, and I would be glad if you would make this generally known.

Yours very truly,
GUSTAV L. BECKER.
AEOLIAN HALL, WEST FORTY-SECOND STREET.
NEW YORK, January 24, 1914.

## On the Rialto

Inga Suntum, the beautiful and highly endowed Norwegian dancer, who is just now causing a sensation in New York's swell circles with her classic dances, was the feature at a recent social affair given by Mrs. Stuyvesant Fish.

After gracefully handing Miss Suntum her honorarium, the charming hostess asked her if she were not a Norwegian, to which she replied in the affirmative.

"Oh," said Mrs. Fish, "my cook is a Norwegian!"

"So is mine!" replied the dancer.

♣

It only came out on the eve of Prunella's leaving for Boston that "Becky" Gardiner, who had appeared as one of the mummers at the Little Theater, was the beautiful Mrs. Rebekah McLean Gardiner, wife of Lieutenant John de B. Gardiner and daughter of Mrs. Donald McLean, former president-general of the Daughters of the American Revolution.

The military wedding of the Gardiners was one of the fashionable events of West Point two years ago.

♣

It was at the "round table" at the Ten Eyck at Albany. Lee Shubert, William A. Brady, and Henry Dixey constituted the personnel, the two managers having gone to the State Capital to witness One Thousand Years Ago. After the performance Mr. Shubert had invited his star to join them "in a bite."

Said Mr. Shubert in the course of conversation:

"Well, Henry, you've come back!"

Dixey, startled as by an electric shock, gave his manager one of his familiar scrutinizing glances. Then, with that nimbleness of wit which so resembles his nimble legs, drawled out in characteristic Bostonese:

"Oh, I've never been away—except in the minds of some of those managers so wonderfully endowed with astuteness!"

Mr. Shubert gracefully accepted the bouquet.

## STAGE NOTES

Owing to the success of Madam President on tour, Charles Dillingham is making arrangements to send another company to visit many of the principal cities of the country.

A special performance of Adele for the blind was given last Wednesday afternoon through the courtesy of the management and the Mathilde Ziegler Magazine for the Blind.

Mr. Jean de Goussac, who was under contract this season with Mr. Winthrop Ames and Mr. W. A. Brady, sailed on the *Vaderland*, Jan. 28, for Europe. He will return in June.

Miss Irene Fenwick has been engaged by Henry W. Savage to play the leading woman's role in Along Came Ruth, the English adaptation of the French comedy, La Demoiselle de Magasin.

Ralph Nicklow, playing the juvenile lead with the Little Lost Sister company, now touring the Stair and Havlin time, will in future be known under the name of Ralph Ellsworth.

Haddon Chambers has arranged for Charles Frohman for the immediate London production of The Tyranny of Tears at the Comedy Theater, with Ethel Irving, Robert Loraine, Evelyn Dalroy, Frederick Kerr, and Alfred Bishop in the cast.

Wee and Lambert's The Spendthrift is playing through New England with practically the same cast as at the opening of the season. Miss Louise Price has the title-role and the balance of the company include John Blake, Herbert Light, Sam Black, M. C. Jenkins, W. F. Croucher, C. R. Sollenberger, Laura Tintle, and Sarah Gallagher.

Mr. and Mrs. Frederick Huxtable announce the arrival of a son, born at Wilmington, Del., Sunday, Jan. 18. Mrs. Huxtable is known on the stage as Miss Alice Mortlock. Mr. Huxtable is a member of the Rebecca of Sunnybrook Farm company.

Harry Nelms, for four years past treasurer of the Fulton Theater, has tendered his resignation, as he feels the need of rest. For eighteen years Mr. Nelms has occupied the inside of the box-office, nine of them under the management of Percy G. Williams.

The stars and members of the cast of The New Henrietta will be guests of the Society of American Dramatists and Composers at the clubroom on Feb. 9, at a reception and tea tendered Mrs. Bronson Howard, widow of the founder of the society, to celebrate the revival of interest in Mr. Howard's comedy. Winchell Smith and Victor Mapes, who revised the play to its present form, are both members of the organization.

# ANY OLD THING IN PLAY LINE

## How Adolf Briquet Paul Herve Schumacher Philipp Turns It Out to Order

Adolf Philipp, the proprietor of a German theater on East Fifty-seventh Street, is a wonder of protean ability and literary legerdemain. He is the Oscar Hammerstein of the East Side, though even Oscar can learn from him, and all our Napoleons of the drama are mere novices in comparison. Philipp has for some time past been supplying the American stage with money-making attractions. Witness Alma, Where Do You Live? and Adele. One was entitled Therese, Be Good, another The Midnight Girl. If an American manager is in need of a hit, all he has to do is to see Adolf. Adolf at once sees Paul Herve, Paul Herve sees Jean Briquet and—presto! you have a comic opera or a musical comedy guaranteed for four months with an option for a year or more. Once in a while Adolf changes the personnel of his conjuring staff. Say the cables carry the news of the Zabern affair and you want a military thriller without music—and you want it p. d. q. Presto again! Adolf touches the button and you have a three-act drama of tender pathos and stirring events in uniform, red hot from the pen of F. Schumacher, editor-in-chief of the Zabern General Anzeiger. That name will do as well as any other, and as Adolf's theater is on Fifty-seventh Street—and the East Side at that—and the editor-in-chief of the General Anzeiger is in Zabern, and his name may not be Schumacher anyhow, what's the difference? Adolf furnishes the material.

There were those when Alma was produced who suspected that all was not right with Jean Briquet. His name sounded Parisian enough, but his music didn't. In fact, it sounded German—it sounded like Weber's music, but not Carl Maria's—and some even said it sounded like Philippine music by Philipp. Of course that was absurd.

Jean Briquet is a well-known French composer—that is, well known in New York. You mustn't be too particular. What matter though you can't find Jean Briquet's name in the roster of the French Academy? It is bold enough on the dead walls and in the alleys and on the ash-barrels of little old New York; for great is Briquet and Philipp is his prophet—and publicity promoter.

Everything you need is at Philipp's. Go to Philipp's for your needs—comedy, tragedy, tragedy-comedy, musical-comedy, pastoral drama, problem plays, burlesques, extravaganzas, spectacles, melodramas, grand operas and comic operas. If there is anything else you want—keep on going to Philipp's. He keeps a constant supply of first-class goods. If the Jean Briquets, Paul Herves, F. Schumachers and the regular staff can't supply your wants, don't go to some other shop. No trouble to show goods—no trouble to add to the regular staff of literary or musical Herrmans. Adolf deals in retail and wholesale hits, one-base hits and near hits, for the American market exclusively. All offers from Berlin, Vienna, and Paris ignored. Jean Briquet writes exclusively for this market. Paul Herve, ditto. F. Schumacher, ditto. All under the exclusive management of Adolf Briquet Paul Herve Schumacher Philipp.

## STRICKEN ON STAGE

### Harold Hartsell Seized with Heart Failure While Playing in Baltimore

BALTIMORE, Jan. 27 (*Special*).—While playing the part of Edward Gilder in Within the Law at the new Academy of Music, this city, last night, Harold Hartsell was seized with an attack of heart failure during the third act. His voice broke and became so inaudible that the audience could scarcely catch the lines.

Manager Tunis F. Dean was communicated with and he telephoned to Dr. H. H. Biedler, who arrived at the theater in a few minutes. Dr. Biedler found it necessary to give Mr. Hartsell a powerful drug, which shortly revived him. He was able to go on and finish the last act. Dr. Biedler remained behind the scenes until the close of the performance.

## HIMMELEIN'S ASSOCIATE PLAYERS

Himmelein's Associate Players, playing Asbury Park, N. J., this week, are meeting with success, playing nothing but Broadway plays that have never been seen at popular prices. Besse Dainty, the talented little leading lady, is still the star of the attraction and renewing her popularity of last season. Mr. Himmelein has surrounded Miss Dainty with the best equipment she has had since she joined his ranks. The company numbers fifteen people, which include Besse Dainty, leading lady; Georgia Titus, Ida Courtney, Lulu Sutton, Ethel Rutter, Marion Fields, Mr. Barle, manager, Ralph Belmont, Berkley Haswell, Harry B. Castle, Hughie Wright, Alfred Killian, Jack Gates, Geo. Page, Chas. Kurtz. The company carries a carload of scenery, assuring elaborate stagings.

## SMALLPOX SCARE CLOSES THEATERS

NIAGARA FALLS, N. Y. (*Special*).—The local smallpox situation, which was reported recently in these columns, has grown from bad to worse, until now all business is at a standstill. The managers of all theaters have closed their houses until the excitement is over.

## NEEDED: A SOLOMON!

### Two Companies Booked on Same Night in Same Theater—One Played, Other Will Sue

TAMPA, FLA. (*Special*).—An unusual occurrence took place here on Jan. 22, when two theatrical companies attempted to occupy the same theater on the same night. A Lyceum attraction and Within the Law were the attractions, both claiming the same date at the Tampa Bay Casino. The latter company contended that its contract was signed by the late manager of the Casino, C. C. Parsons. Both companies appeared ready to play, the respective players occupying the dressing rooms, while the managers argued their individual rights with the present management as to who was "within the law." The matter was settled for the time being by the local management directing the Lyceum company to proceed with its entertainment. The Within the Law company gracefully retired, to the great disappointment of many. It is stated their case will be carried to the courts.

JOHN E. WHITE.

## THE LAW "WITHIN THE LAW"

JACKSONVILLE, FLA. (*Special*).—While Within the Law was being played here recently in the Duval Theater, a performance of the law within the box-office was progressing, with the result that the entire evening's receipts of $287.65 was garnered under a sheriff's attachment for rental, at the instance of H. B. Snell, the owner of the building. As it was estimated that it was at least a $1,200 house the disgust of the deputies can be readily understood. This is the second episode of its kind. Two months ago D. J. Conroy instituted attachment proceedings against the management for interior decoration, made last Summer.

E. O. UDEMANN.

Dobbin, N. Y.

EXTERIOR OF BANGOR (ME.) OPERA HOUSE AFTER FIRE OF JAN. 14.

## The PUBLICITY MEN

Charles Phillips is going ahead of Elsie Ferguson in The Strange Woman when that excellent comedy travels.

J. G. Peede is emulating the busy, busy bee in placing publicity for the New York appearance of Faversham and his all-star company at the Lyric.

Henry Miller's production of Daddy Long Legs is being heralded by A. C. Robinson from the New York office of the distinguished actor, with the harvester for his trade mark.

The special row of arc lights along the curb in front of the Forty-fourth Street Theater has been utilized by A. Toxen Worm for British flags and emblems advertising The Girl on the Film.

Mr. Harding, who blew a trumpet in advance of Too Many Cooks, is about to bring in a company of Ready Money from Toronto. At present he is a sort of general utility man around the Brady offices.

Lee Parvin, who was recently in advance of Lillian Russell, is now in a similar capacity with The Traffic on tour. Every third person he meets has his little joke hoping that The Traffic won't be blocked.

J. Clarence Hyde, of the Klaw and Erlanger offices, was in a quandary the other day when some one in authority painted the posts of the *porte-cochere* of the Criterion Theater, where Young Wisdom is playing, and thus menaced his crowds of theatergoers.

The International Organization of Lexicographers Local 4-11-44 recently passed a vote of thanks to the press representative of the Barnum and Bailey Circus, which is now coming in with other signs of Spring, for the preservation of the dictionary as a work of reference.

Ben Atwell recently sent out over 10,000 jumping elephants as souvenirs. Each elephant is made of cardboard, and is about the size of a saucer. If you turn him inside out and put your forefinger in a friendly way on his right foot, and then let him go, he jumps in the air and may alight on all fours if the elastic is good. One more good publicity stunt to Ben's credit.

Arthur J. Kellar, business manager of To-Day, has made capital out of Marc Klaw's denunciation of dishonest dramatic criticism by recalling the situation at the opening of his attraction, when all but about two of the critics condemned it. "To-Day," says Mr. Kellar, "has elements of success that no amount of adverse criticism can kill." It may be noted that the First Nighter of this paper was one of the few in favor of the play.

## DEATH OF MRS. FISKE

### Mother of Harrison Grey and Lyman O. Fiske Passes Away at the Age of Eighty-three

Numerous members of the theatrical profession will be shocked to learn that Mrs. Jane M. Fiske, widow of Lyman Fiske, died on Thursday, Jan. 29, at the residence of her son, Willard C. Fiske, 17 Bentley Avenue, Jersey City. Mrs. Fiske, whose maiden name was Durfee, was born in Southbridge, Mass., on Jan. 11, 1831. Her father belonged to an old Rhode Island family, and on her mother's side she was distantly related to Lyman Fiske, of Ludlow, Mass., whom she married in 1851, and who died in 1888. Mrs. Fiske leaves three sons, Willard C., Harrison Grey, and Lyman Otis.

For many years Mrs. Fiske was widely interested in philanthropic and social work. She was a member of Sorosis, the Daughters of the American Revolution, the Ladies' Health Protective Association, the Blue Anchor Society, and for a long period a member of the Ladies' Board of the Hahnemann Hospital.

Her early girlhood was spent in New York City, where she attended Rutgers Institute, of which she was one of the oldest alumni. During the Civil War she was an active worker in the sanitary organization composed of women who collected supplies and clothing for sick and wounded soldiers in northern military hospitals. Mrs. Fiske was fond of travel and had visited many countries. Her life was a busy and useful one. She was always interested in humane movements. Her circle of friends was large and devoted, and extended widely among the people of the stage.

## ASKS SERVICE OF SUMMONS VACATED

Anna Pavlowa, the Russian dancer upon whose stage property and costumes, while playing at the Colonial, in Cleveland, Ohio, an attachment was levied at the instance of B. H. Atwell, of New York, petitioned the Court of Common Pleas to have service of summons set aside, as her company is a foreign corporation and does not do business in Ohio; also asks that Atwell be more specific and certain as to dates, etc., on which he alleges to have advanced money to Madame Pavlowa.

# LOST ON THE "MONROE"

## "Macaria" Company All Saved But Jelleff, Author, and Lewis, Actor

In the tragic fate of the Old Dominion liner *Monroe*, which went to the bottom of the sea twelve minutes after having been struck amidship by the steamer *Nantucket* during a dense fog off the Virginia coast, early morning of Friday, Jan. 30, the theatrical profession contributed two of its members to the total death toll of thirty-five lives.

They were Charles Marshall Jelleff and George L. Lewis, of the Macaria company.

It was originally the intention to take the company to Laurinburg, N. C., where it was booked to play the night on which the *Monroe* sailed for Norfolk; but in consequence of Mr. Wood's rather sudden appointment as manager of the Keith theater in Boston, that engagement was canceled and the company, which was expected to return by train, embarked on the *Monroe*.

Charles Marshall Jelleff was a young man of twenty-four. He had been assistant to

MISS HILDA HAVILAND.

MISS SALLY McCOMBS.

Mr. Jelleff was the adapter of the play, from Augusta E. Evans's novel, "Macaria," and Mr. Lewis a member of the cast.

The company, which had been organized by William H. Wood, former manager of the Broadway Theater, more recently manager of the Palace Theater, New York, and now manager of Keith's Boston theater, with an office at 1402 Broadway, had just closed at Wilmington, Del., Jan. 27, and was on its return way to New York for reorganisation and important changes of the personnel.

It was composed of twelve people, ten of whom were passengers on the doomed ship. They were, besides the two that were lost, James Moore, Benjamin Vernon, J. Mann, George M. Marlow, Hilda Haviland, Sally McCombs, Leona Soule, James Montgomery, manager, and A. H. Tillett, stage carpenter.

First reports had included among the drowned Miss Haviland and Miss Soule.

B. H. Klots, treasurer of the Broadway Theater, until it was converted into a moving picture house, prior to which he had been a reporter on the Baltimore *Sun*. For a short time he was manager of a theater in Yonkers, and last Fall joined The Red Widow in that capacity. His first effort in playwriting was an adaptation of The Yoke. Then he essayed to put Macaria into dramatic form, which, when submitted to Mr. Wood, was accepted by him. Mr. Wood decided to put it on the road in the South, where, in consequence of its character, it was thought it would especially appeal to the public. Mr. Jelleff was unmarried. He lived at No. 318 West Fifty-first Street.

George L. Lewis had played in a number of road companies at different intervals during the past few years. As far as is known he was unmarried. He lived at No. 148 West Forty-seventh Street.

## FATHERS OF ELKDOM

### Oshkosh's New Clubhouse Brings Out Interesting Reminiscences

OSHKOSH, WIS. (*Special*).—John E. Williams, owner of the Grand Opera House and one of the best-posted theatrical men in this country, is possessed of a collection of mementoes and curios relating to the theatrical profession that is very valuable and extremely interesting. One of them thrust its claim for consideration forward recently in connection with the local stimulation in Elkdom interest, namely, the dedication of the new club-house of the Oshkosh lodge.

As need hardly be stated, for the fact is well known, the Benevolent and Protective Order of Elks is the outgrowth of a small organization known as "The Jolly Corks," the members of which were actors and performers of the minstrel variety, in what we would call nowadays vaudeville. The relic referred to was presented to Mr. Williams recently by an old-time theatrical man. It is a square piece of silk bearing the photographs of "the fathers of Elkdom," fourteen in number, the pictures being done in black and white. Each of the fourteen has a distinguished historical standing, having contributed something to the development of the present beautiful features of Elk exercises. The names of the "fathers" and the features for which they are given credit are: Charles A. Vivian, conceded to be the first Jolly Cork; G. W. Thompson, the first exalted ruler of the Elks; W. L. Brown, No. 1 of No. 1 Lodge of Elks; H. P. O'Neill, amaranth, ivy, laws and odes; Hugo O'Neill, installation service; H. S. Sanderson, antlers on the altar; G. F. McDonald, 11 o'clock toast to the absent brother; Tony Pastor, the grand lodge organization; George J. Green, first grand exalted ruler; A. C. Moreland, flag on the altar and the traveling card; Major Burke, first Elk badge; B. B. Hay, Elks' flower and colors; M. D. Detweiler, Elks' home; William Goddard, originator of the salutation, "Hello Bill."

Mr. Williams also furnishes the following authentic story about the Jolly Corks: He states that the organisation was originally composed of an aggregation of Bohemians, mostly actors, who spent their spare time together. Charles A. Vivian was the leader of the organization, and his official position was "Imperial Cork." He hailed from England, and gave vent to his fun-loving propensities by the introduction of the "cork trick" so long in vogue with his English associates at the old tavern near the Westminster bridge in London. It caused great merriment, and Vivian and his friends and acquaintances were on the lookout for recruits upon which to play the Bohemian game. Contrary to claims that have been made, the organization was not patterned after the Buffaloes.

The "cork trick" was a simple affair, Mr. Williams states, and had nothing to do with the popping of corks or any bearing on the burning of corks for the blackening of faces of the players assuming the Ethiopian character, as has been conjectured by the uninformed. The prospective victim would be asked if he would like to join the Corks, and they being a jolly set of fellows, the candidate for admission to their circle readily assented. He would give his name to Vivian and pay a fee of fifty cents, which amount Vivian set down in a book he carried for that purpose. Each one present then produced a cork and placed it on the table. A fresh cork was given the candidate, and to him it was then explained that the Imperial Cork would count three, whereupon each one present was to seize his cork and "the last one to lift his cork" was to pay for the refreshments for the rest of the party. At the count of three, the ones in the secret would simply place their open hands over their corks, allowing them to remain on the table. The candidate would seize his cork in haste, resolved not to be "the last one to lift his cork." Then he would find that he had been the only one to lift his cork, hence the last one.

The rules then were, "now that he has become one of us," he must always carry his cork in his pocket and whenever he met another cork, if asked to produce the cork at any time or place, he must do so under penalty of buying the challenger a treat if he was unable to make the required showing. It is related by Mr. Williams that when Stuart Robson, the famous actor, was about to be married, the members of the order resolved to catch him without the insignia and lined up in two rows facing each other, through which the bridal party was to pass in entering the church. As the groom appeared between the lines, each member drew from his pocket a cork and held it up in plain review. But Robson was not caught napping. Reaching into the tail pocket of his dress coat he produced a cork, and holding it high in the air moved on triumphantly into the church.

Out of this little organization of Jolly Corks came forth the present magnificent order of the Elks. As the membership in the Corks increased and it gained in financial strength, the necessity of securing a more suitable name became apparent, Mr. Williams states, and it was decided to give the organization definite shape and place it on a more business-like and permanent basis. A committee was selected to pick a name. The names of various animals, among them buffaloes, bears, beavers and moose, were suggested, but finally the elk was chosen, on account of its beautiful head and graceful, spreading antlers. The date of the first charter and first certificates issued is Feb. 16, 1868.

## "OMAR" TO BOOTH

### Succeeds Joe Weber's Production of "Change," Which Goes on Tour

On Monday, Guy Bates Post in Omar, the Tentmaker, moves to the Booth Theater, where the run inaugurated at the Lyric will be continued. The Persian love play is having a career almost parallel to that of The Bird of Paradise, Richard Walton Tully's last play before this, which found favor steadily but surely. On the same date that Omar goes to Winthrop Ames's playhouse on Forty-fifth Street, William Faversham will bring his all-star company into the Lyric, opening Monday night in Othello.

Change, the Welsh play imported by Joe Weber, and now playing at the Booth, will conclude its engagement at the end of this week. The brevity of this engagement was wholly unexpected, and Joe Weber and Walter Hast still declare themselves of the belief that Change is "a great play," so seconding the opinion of the London press. They have been advertising a statement that "after a perusal of the criticisms of the play, we are unable to reach any definite conclusion from the opinion of the press as to whether the play is good or bad." In all events, Change will not close, but will be sent on tour.

## THE LATE LIONEL E. LAWRENCE

Lionel E. Lawrence (known familiarly as "Larry"), well-known actor and stage manager, a popular figure on Broadway for years, died at St. Mark's hospital, New York City, on Thursday, Jan. 29. Mr. Lawrence was born in New York City in 1862, and received his early education in Paris, where he became proficient in French, which has always stood him in good use. He made a trip around the world as a young man, and was for a while located in Shanghai, China. From there he went to San Francisco, where he lived several years, going on the stage there. In 1893 he was in the employ of William W. Randall, the well-known dramatic agent. They drifted apart at that time, only to become associated again last Spring, when Mr. Randall opened his present Amusement Agency. Mr. Lawrence was with his old employer for a few months, and he laughingly told his friends and others that he was "an old timer who could come back," the proof of which was that after twenty years he was back with the "Chief," as he affectionately called Mr. Randall. He left Mr. Randall's employ last October to go with Sim Williams, the burlesque manager. During the period in which he was out of Mr. Randall's employ Mr. Lawrence was stage manager of the Casino Theater, under George W. Lederer's management, and the New York Theater when it was under the direction of the Sires. Mr. Lawrence created the part of the Chief in the original run of The Belle of New York at the Casino, accompanying that company to England, where, on the defection of the late Dan Daly, he took the latter's part during the long engagement in the British provinces, and played the same part in French in Paris, with a full French supporting company. His last important part was the Devil in the Southern company, under Henry W. Savage's management. Mr. Lawrence has been humorously lampooned in the press of late years over his matrimonial ventures. He always took these things good-naturedly, but told his friends that five was the sum total of his matrimonial flights. He had hosts of friends, was counted a "good fellow," but his convivial habits often prevented his doing important things in his profession. He leaves two brothers, Walter and Percy. The former was manager of the old Madison Square Theater. His funeral, which was private, occurred Saturday and the interment was at Kensico Cemetery, where his parents are buried.

## STUDENTS IN "WITCHING HOUR"

An amateur production of Augustus Thomas's play, The Witching Hour, in Syracuse won an unusual amount of space in the local papers recently. The performance was given by Boar's Head, of Syracuse University, at the Wieting Opera House, and was said to approximate the best work by professional road companies. Particular credit was extended to Lewis E. Parmenter, who staged the production. Mr. Parmenter is known to the profession as an excellent actor, his most recent appearance being with May Robson.


NEW YORK THEATERS

HIPPODROME
Sixth Ave., 43d-44th Sts. Evenings, 8. Daily Matinees at 2. Best Seats $1.
AMERICA
Annual February change of CIRCUS ACTS

SHUBERT Thea., 44th W. of B'way. 'Phone Bryant 8439. Evgs., 8:15. Mats., Wed. and Sat., 2:15
A THOUSAND YEARS AGO
A Romantic Fable-Play of the Ancient Orient
Extra Mats. Lincoln's & Washington's Birthday.

Booth Theatre 45th St., W. of B'way. Tel. Bryant 6840. Evenings, 8:45. Matinees, Thurs. and Sat., 2:30.
THE WELSH PLAYERS in CHANGE
Monday, Feb. 9th | GUY BATES POST in OMAR THE TENTMAKER

39th St. Theatre near B'way. 'Phone 413 Bryant. Evgs. 8:20. Mats. Wed. & Sat. 2:20.
BLANCHE RING
Supported by HARRY CONOR in
WHEN CLAUDIA SMILES
Extra Mats. Lincoln's & Washington's Birthday.

Phone 3194 Bryant COMEDY 41st St. E. of B'way Evenings, 8:15
Matinees, Tuesday and Saturday, 2:15
KITTY MACKAY
The Comedy Success of the Season
By Catherine Chisholm Cushing
Extra Mats. Lincoln's & Washington's Birthday.

44TH STREET THEATRE
Lew Fields . . . Proprietor
Just W. of B'way. 'Phone 7292 Bryant
Evgs. 8:00. Mats. Wed. and Sat. 2:00.
George Edwardes's London Co. in
THE GIRL in the FILM
Extra Mats. Lincoln's & Washington's Birthday.

CASINO Broadway and 30th Street. Phone, 3846 Greeley.
Evgs., 8:15. Matinees, Wed. and Sat., 2:15.
HIGH JINKS
Extra Mats. Lincoln's & Washington's Birthday.

WINTER GARDEN Broadway & 50th St.
Phone 3960 Columbus. Evenings, 8:00.
Matinees, Tuesday, Thursday and Saturday, 2.00.
THE WHIRL OF THE WORLD LYDIA KYASHT
Extra Mats. Lincoln's & Washington's Birthday.

LYRIC 42d St., West of B'way. Phone 5216 Bryant. Evgs., 8:15.
Matinees, Wednesday and Saturday, 2:15.
Moves February 9th to Booth Theatre
GUY BATES POST in
OMAR The Tentmaker
Com. Mon. Feb. 9 WILLIAM FAVERSHAM
Presents First Week OTHELLO

WILLIAM A. BRADY'S
PLAYHOUSE
48th St., East of B'way. 'Phone 3628 Bryant
Evenings 8:30
Matinees Wednesday and Saturday, 2:30
THE THINGS THAT COUNT
Extra Mats. Feb. 6, 12, 13 and 28.

Direction WILLIAM A. BRADY 48th St. Theatre, Just East of B'way. Phone 178 Bry't
Evenings at 8:20 Matinees, Thursday and Saturday at 2:20
TO-DAY
THE SENSATIONAL DRAMATIC HIT OF THE CENTURY
Extra Mats. Lincoln's & Washington's Birthday.

## A DIRECTORS' CLUB

### Ned Wayburn Would Form Social Club for Producers, Directors, and Stage Managers

A Social Club for the purpose of bringing together those of the theatrical profession, wherein all reputable producers, stage directors and stage managers, whether engaged in the legitimate, musical, or moving-picture business, will be eligible for membership, is the suggestion of Mr. Ned Wayburn, who is now in Europe. Several prominent producers who have been communicated with have announced their willingness to affiliate themselves with such an organization, and it is Mr. Wayburn's intention, upon his return from abroad, to begin active preparations for the formation of this organization.

Such a club does not exist at the present time. Therefore this idea should meet with the approval of this class of stage workers, and should appeal to those who have heretofore been denied the possibility of meeting their co-workers in a social and professional way.

## CIRCUS IS COMING

### Ringling Brothers and Barnum and Bailey Making Active Preparation to Open

Whether the groundhog sees his shadow or not, as long as he appears, his coming signalizes the annual preparation to open the circus season. The Ringling Brothers are making active preparations to open the annual season at Madison Square Garden.

The production this year will be the one upon which Alf T. Ringling has been writing for more than twelve months past, and which is, in more senses than one, a personal creation. It is said to be the crowning achievement of the Ringlings. More than 1,250 persons, including a ballet of 300, will appear. Music has been composed by Faltis Effendi, former bandmaster of the Khedive of Egypt. Ottokar Bartik, of the Metropolitan Opera House, has been engaged as ballet master.

## ARNOLD DALY SUES BANK

### Asks $50,000 Damages for Dishonoring Good Check

Arnold Daly had a balance of $500 in the Harrison National Bank on Jan. 14 last, when he drew a check of $24.85 to the Ritz-Carlton Hotel Company. The check, he was later notified, was returned marked "No account in this bank."

The above Mr. Daly alleges as the facts in his suit against the bank, filed Jan. 26, in which he asks for $50,000 damages to his business credit and standing as a man of honor, and that the refusal to pay the check was malicious and subjected him to public humiliation and great mental anxiety.

## ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council held in the secretary's office, Room 605, Longacre Building, New York City, the following members were present: Francis Wilson, presiding; Messrs. Edwin Arden, Charles D. Coburn, Richard Purdy, treasurer; Grant Stewart, E. J. Connelly, William Sampson, Albert Bruning, Frank Reicher, Wilton Lackaye, and Howard Kyle.

The following candidates were elected:

| | |
|---|---|
| Ian Robertson. | Guy Harrington. |
| Constance Molineaux. | Marie Hudgeth. |
| William Bonelli. | Harry Gilfoil. |
| Harriet Otis Dellenbaugh. | Robert Kelly. |
| Andrew O'Neil. | Mrs. Rita Shroder. |
| Frank Weston. | Effie Elsler Weston. |
| Howard Estabrook. | Doris Keane. |
| Dorothy Gray. | Harry Driscole. |
| Sydney Shields. | William Burress. |
| Geraldyne Bersh. | Frank M. Thomas. |
| Creighton Hale. | Mona Ryan. |

An arbitration clause as proposed by the association in its contract has already been approved by several managers, who have consented to submit their controversies with members in accordance with its provisions.

A special committee has been appointed on ways and means to insure the spirit of loyalty on the part of all members.

Several members have reported that in making engagements their respective managers have readily signed an Actors' Equity Association contract.

By order of the Council,
JOHN E. WARNER,
Acting Secretary.

## LOU MARTIN CO. PROSPERS ON ROAD

The Lou Martin Stock company, touring Iowa and the Southwest, is enjoying a successful season and is now in its forty-third week. The company, under the management of Windish and Martin, includes Bertha Davidson, Beulah Justic, Ethel Barr, Will Morrall, Cecil Williams, Marvin Landrum, with Frank Hawkes as musical director.

## GRANTED CARE OF CHILD

BENNINGTON, VT., Jan. 28 (*Special*).—Mrs. Edward Donnelly, formerly of this place, has been granted an absolute divorce from her husband, "Ned" E. Donnelly, of Bennington, who is a member of one of the Within the Law companies. She was also granted the absolute care of the child by the marriage, Wallace Edward Donnelly.

BUEL D. MILLER.

## MISS DRESSLER'S TROUBLES

### 'Frisco Managers Prevent Her Performance of "The Merry Gambols" by Force

SAN FRANCISCO, Jan. 28 (*Special*).—Marie Dressler was to have opened in The Merry Gambol at the Gaiety Theater here last night; instead of which, when she and the members of her company appeared, they found a cordon of special watchmen drawn about the theater to prevent and repel possible forced attempt at entrance. Miss Dressler meantime was seated in an electric coupe around the corner in Stockton Street, while her husband, J. H. Dalton, and one of her attorneys went through the formality of reporting for duty in her name.

The irate comedienne has planned to start proceedings on a complaint of breach of contract, alleging that she was not notified in due manner that The Merry Gambol had been postponed. In its place the management had advertised a moving picture show, by inserting a little advertisement in the papers.

The San Francisco *Examiner* tells how, "back of the civil war is a tale full of hardships related by The Merry Gambol people, about eighty in all, who have been making shift on the bounty of Miss Dressler during the past few days while The Merry Gambol was playing in Sacramento and Stockton, and who held a council of war in Miss Dressler's apartments yesterday and agreed to stick by her in her legal fight."

The Merry Gambol, Miss Dressler said, went very well while being tried out in Sacramento and Stockton, and she was dumbfounded to learn of the postponement. The reason of it, she claims, was purely personal. J. J. Rosenthal, the manager, has been angry because his wife, Katherine Osterman, was not permitted to have a part in the play.

On the other hand, G. M. Anderson, associate manager with Mr. Rosenthal, stated that the reason they "postponed the show was because it was not strong enough to be a San Francisco success. I saw it in Sacramento and called it off. There is nothing personal in the matter." This was emphasized by Mr. Rosenthal, who added: "There is going to be a production of The Merry Gambol, with Miss Dressler if possible, and without her if necessary. But we have been dictated to by these high-priced stars before, and nothing can be done under those circumstances."

## BRADY'S PICTURE PLANS

### New Company Has Rights to Many Well-Known Stage Successes

Referring to his new million dollar corporation that is embarking upon a large scale in the manufacture of moving pictures, William A. Brady has this to say: "I already control a great number of plays accumulated during my career as a producing manager, and in addition to these I have been quietly acquiring rights in others for the past two years, so that my company starts in with enough material to keep it busy for a long time to come. I am speaking now of big feature films, the one and two-reel pictures being about done for. The following names of just a few of the plays controlled by me will serve to illustrate the position of the Brady Picture Plays Corporation: 'Way Down East, Trilby (in conjunction with the Famous Players' Film Company), The Shepherd King, Bought and Paid For, The Man of the Hour, Under the Polar Star, The Dollar Mark, Hindle Wakes, The Bottom of the Sea, The Pit, After Dark, A Woman's Way, Monbars, Over Night, Carnival, The Sorrows of Satan, Little Women, Foxy Grandpa (in association with Joseph Hart), The Painted Woman, The Dagger and the Cross, The Lady from Oklahoma, A Daughter of the Tenements, The Balkan Princess, and at least eighty others. This list does not include the numerous scenarios already purchased from novelists and dramatic authors and ready for production at any time. We have secured a big plant in the Far West, in addition to a completely equipped studio in New York, which we will take over within the next three or four days. It is our purpose to issue our product through State rights distributors in America, and foreign rights' agents in the various countries of Europe."

One series of Mr. Brady's moving pictures will be known as the Robert Mantell Films, presenting this actor and his entire company in his repertoire of thirteen of the plays of Shakespeare and other classic dramas.

Another series will go out under the title the George Broadhurst Films, embracing the principal plays of this author. The new corporation also will release educational pictures.

## FERNE ROGERS SUES FRAZEE

### Actress Asks $100,000 Alleging Slander Row Over Contract Clause

Ferne Rogers, who was in the Iole cast at the Longacre Theater, has filed suit against Harry H. Frazee in the Supreme Court of New York, Jan. 30, for $100,000 damages, alleging libel.

Mr. Frazee is charged by Miss Rogers of accusing her of altering terms of contract she had with him, which made it appear that she was entitled to two weeks' notice of dismissal, instead of one week, as it is alleged Frazee stated the contract read in its original form.

Miss Rogers, who was receiving $250 a week, was dismissed without notice.

## MOVING PICTURE THEATERS

Palestine, Texas, is now boasting a new picture theater in The Best, which recently opened and reports good business.

The Scala Theater, Montreal, has been taken over by Lawande Brothers, who also operate other theaters in the Canadian city. A ten years' lease was granted on the house for $30,000.

A peculiarly quaint and beautiful photoplay theater is the Geisha, just opened in Springfield, Mass. It is operated by the Geisha Amusement Company, in which Albert Steiger is interested. Special music is a feature, well-known musicians having been secured and, in addition, an arrangement made with the New England Conservatory of Music to furnish artists at frequent intervals.

Two Proctor theaters, the Union Square, New York, and the Leland, Albany, will in the future be motion-picture theaters. It is also reported that B. F. Keith's Harlem Opera House, New York City, will soon be made a photoplay house.

Ground has been broken for the largest down-town motion-picture theater in Cleveland. The name of the new house will be the Standard, and it will be erected at the corner of East Eighth Street and Prospect Avenue. The seating capacity will be about 800. Mr. Joseph Grossman, the owner of the new theater, is now in New York arranging for the service.


NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings, 8:15; Matinees, Wed. and Sat., 2:15.
CHARLES FROHMAN . . . . . Manager
CHARLES FROHMAN PRESENTS
MAUDE ADAMS
In a comedy only for those who have ever had a mother.
THE LEGEND OF LEONORA
By J. M. Barrie, author of Peter Pan.

GAIETY B'way nr. 46th St. Tel. 210 Bryant. Evgs., 8:20. Mats., Wednesday and Saturday.
Charles Frohman, - Manager.
KLAW & ERLANGER Present
MABEL and EDITH TALIAFERRO
YOUNG WISDOM
A new comedy by Rachel Crothers.
Next week moves to Gaiety

KNICKERBOCKER Bway. & 38th Street
Evgs. at 8. Mats. Wednesday & Saturday at 2.
Chas. Frohman, Klaw & Erlanger, Managers.
The New Viennese Musical Comedy
THE LAUGHING HUSBAND
Now Running at the New Theatre, London

LIBERTY 42d St., W. of Bway. Evgs., 8:15. Mats., Wed. & Sat., 2:15.
KLAW & ERLANGER, Managers.
Henry W. Savage offers
THE HUNGARIAN OPERETTA SENSATION
SARI
Emmerich Kalman's melodic masterpiece
(Der Zigeunerprimas)

NEW AMSTERDAM West 42d St. Evgs., 8:15. Matinees, Wednesday and Saturday, 2:15.
Klaw & Erlanger, Managers.
KLAW & ERLANGER present
A New Musical Comedy.
The Little Cafe
Book and Lyrics by C. S. McLellan.
Music by Ivan Caryll.

GEO. M. COHAN'S Theatre, B'way & 43d St. Phone 302 Bryant.
KLAW & ERLANGER Managers
Evs., 8:15; Matinees, Wed. and Sat., 2:15
A. H. Woods offers
POTASH & PERLMUTTER
An up-to-date garment, in three pieces, founded on the famous stories from the *Saturday Evening Post*, by Montague Glass.

LYCEUM 45th Street, near Broadway Evenings, 8:20. Mats. Thurs. & Sat. 2:15
Charles Frohman presents
BILLIE BURKE
In a Modern Play of North American Homestead Life,
THE LAND OF PROMISE
By W. S. Maugham.

GARRICK 35th St. near Broadway. Evs. 8:15. Mats. Wed. & Sat. 2:15.
CHARLES FROHMAN presents
Eva Moore & H. V. Esmond
With the entire London Criterion Co. in H. V. ESMOND'S NEW PLAY.
THE DEAR FOOL

ASTOR 45th St. and B'way. Phone 287 Bryant. Mats. Wed. and Sat.
COHAN & HARRIS present
Geo. M. Cohan's Mystery Farce
SEVEN KEYS TO BALDPATE
Founded on Earl Derr Biggar's famous novel

ELTINGE W. 42nd St. Evs. 8:15 Mats. Wed. & Sat. 2:15
A. H. WOODS presents
The Yellow Ticket
a remarkable all star cast with John Mason, John Barrymore, Florence Reed, Emmett Corrigan, Julian L'Estrange, Macey Harlam, Elsine Inescort, and others.

BELASCO W. 44th Street. Evgs., 8:15. Matinees, Thursday and Saturday, 2:15.
DAVID BELASCO presents
FRANCES STARR
In Henri Bernstein's Play
THE SECRET

CORT THEATRE 48th Street
Just East of Broadway
Most Beautiful Theater in America
Direction of JOHN CORT. Telephone, Bryant 46
Evenings, 8:20; Matinees, Wed. and Sat., 2:20.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth PEG O' MY HEART
By J. HARTLEY MANNERS

HARRIS 42nd Street, West of Broadway
Evenings, 8:20.
Mats., Thurs. and Sat., 2:20.
New Era Producing Co., Inc., Lessee and Mgr.
Jos. P. Bickerstaff, Jr., Man. Director.
LAST 3 WEEKS
ADELE
The Biggest and Best Musical Hit of the Season

WALLACK'S Broadway & 30th St. Evenings 8:20.
Matinees Wednesday (pop.) and Saturday 2:20.
THE FAMOUS ENGLISH ACTOR
CYRIL MAUDE
(The Liebler Co., Managers)
In
GRUMPY
Special Mats. Lincoln's & Washington's Birthdays.

# NEWS OF STOCK PLAYS AND PLAYERS

## STOCK IN NEW YORK

ACADEMY OF MUSIC.—The Price is this week's attraction, and capacity houses are the rule. Priscilla Knowles, in Helen Ware's famous role, and Theodore Friebus, as the artist, are adding new triumphs to their already long list.

METROPOLIS THEATER.—Under the management of Jay Packard, Mr. Frank Keeney's Metropolis Theater will have an entire new stock company, opening Feb. 9, in the late release, We Are Seven, with Victor Brown and Jean Murdock in the leading roles. The company will be recruited from the ranks of the best and most favorably known actors and actresses and the latest available plays for stock will be produced. Clarence Chase and Florence Hill, who are to play juvenile and ingenue roles, are playing this week in Uncle Tom's Cabin.

WADSWORTH THEATER.—The time-honored St. Elmo is the offering this week, with Florence Rittenhouse and Guy Harrington in the leading roles. Jerome Renner, Edith Spencer, Henrietta Goodman, Harriet Sheldon, Henry MacCready, and Arthur Bell are giving excellent performances.

HARLEM OPERA HOUSE.—Madame Sherry is doing splendid business at the Harlem, giving Florence Malone an opportunity in Yvonne to display her talent as both singer and actress. Harrison Forde is also at his best as Edouard Sherry. The large chorus is good to look upon, and the many specialties are thoroughly enjoyed by the large audiences.

## STOCK IN BROOKLYN

The popular Crescent Players offered, for the first time in Brooklyn, The Case of Becky, Jan. 26-31. In the principal role Leah Winslow found an excellent opportunity to display her powers. She gave a creditable interpretation of the difficult assignment. George Alison returned to the cast after a week's absence. Joseph Eggenton was seen as Professor Balsamo.

Patrons of the Greenpoint Theater were treated to an excellent revival of Mrs. Temple's Telegram. Nora Shelby, Alfred Swenson, and the remainder of the company were seen to advantage.

Morey Drisko as Marcus Superbus and Louise Carter as Mercia divided honors in an elaborate production of The Sign of the Cross, which was offered by the MacCurdy Players at the Gotham Theater. The production was one of the most elaborate offered by the MacCurdy Players this season and drew to splendid business.

The Yoke was last week's offering at the Grand Opera House. Noel Travers and Phyllis Gilmore maintained their usual standard in the leading parts, while Minnie Stanley triumphed as Maude Morrison, the militant suffragette. Irene Douglas, Pearl Ford, Carolyn Hall, William H. Elliott, George Carleton, and William B. Bonney were well cast.

J. LEROY DAUB.

## STOCK AGAIN AT PAYTON'S THEATER

Payton's Lee Avenue Theater, Brooklyn, will reopen as a stock theater Monday, Feb. 9, when the Lee Avenue Stock company will return to the Eastern District playhouse for the remainder of the season under the management of Edwin F. Reilly, a local newspaper man who for many years served as a general representative for Corse Payton and was for some time connected with the Lee Avenue Theater. Mr. Reilly promises a company that will embrace many of the old favorites. Several innovations are to be installed. While no announcement has as yet been made of the personnel of the company, the new management promises a company that will compare favorably with any ever seen at the Lee Avenue Theater.

The theater has been entirely remodeled and it is now to be entirely redecorated. Several of the best known melodramatic successes as well as many of the latest Broadway successes will be presented. Manager Reilly also promises a souvenir matinee, a country store night and other features. For thirteen years the Lee Avenue Theater was the home of the Corse Payton Stock company.

## EDITH SPENCER IN LEADING ROLE

We wish to correct a statement made in our issue of Jan. 21 that Edith Fisher played Jen, the leading female role in Pierre of the Plains at the Wadsworth Theater, in the absence of Miss Rittenhouse, the leading woman of the company. The part was played by Edith Spencer, the second woman of the company, who scored a decided success in the role and who was the recipient of many floral tributes from her friends and admirers during the run of the bill.

## NEW PLAYERS AT NEW BRITAIN

William Blackmore is the new leading man at the Lyceum Theater, New Britain, Conn. He opened his engagement in Brewster's Millions week of Jan. 19. Manager Blair has also secured Miss Florence Duckham, who will succeed Miss St. Leonard.

## MITCHELL HARRIS AT DETROIT

Mitchell Harris, late leading man of the Orpheum Players at the Chestnut Street Theater, Philadelphia, has joined the stock company at the New Washington Theater, Detroit. He made his first appearance week of Jan. 19 as leading man in The Stranger and has already established himself securely with Detroit's playgoers. Mr. Harris comes of an old theatrical family. Maggie Mitchell is an aunt and Julian Mitchell and William Collier are cousins.

## BERT LYTELL AT TROY

Bert Lytell will open his stock season with The Girl of the Golden West at Rand's Opera House, Troy, N. Y. The latest recruits to the company are Richard Ogden and Jack Ravold. Ernest Maughlin has been engaged as scenic artist. Wilfred Lytell will be in charge of the front of the house, after a stock season with Wilmer and Vincent, during which he appeared in the Williamsport, Allentown, and Reading stock companies.

FLORENCE HILL.

Florence Hill is a Brooklyn girl who is known to patrons of stock in many cities. She has been associated with the stage since a child, when she used to play with road companies. She soon became identified with stock organizations, playing ingenue and stellar roles in Washington, Philadelphia, Chicago, Jersey City, Brooklyn, and Hoboken. In the last named city she seemed a fixture after her hit early this season in the title-role in Ma'amselle, but the Metropolis Theater, New York, is announcing her appearance with the regular stock company this week and for the remainder of the season.

"If experience counts for anything," said Miss Hill recently, "I should not feel incapable to be cast for any part, no matter how great the gap. I have been called upon to assume roles as far different as one can imagine—from Uncle Tom's Cabin to Shakespeare—with neither time nor opportunity to consider my limitations, and it has brought me what we call 'experience.' Yet I never regret adding a new part to my list." It is readily seen that Miss Hill is nothing is not versatile.

She has considerable singing and dancing ability, assets most valuable to any stock company, even though musical comedies may not be included in the roster of plays.

## WILL LOUIS AT PHILADELPHIA

Will Louis, one of the most popular and versatile of stock company actors, has joined the forces at the American Theater, Philadelphia, where, during the balance of the current season, he will act as stage manager, and also play parts as the occasion requires. Mr. Louis is well and favorably known to a host of Philadelphia playgoers as a result of previous connections with the Girard and Forepaugh theater companies. Recently he has been engaged as managing director of some of the principal motion picture plays. He will not only add strength to the American Theater forces, but will be an invaluable aid to Stage Director Drew Morton and Manager James Walls.

## LONERGAN PLAYERS INCORPORATE

Articles of incorporation have been filed at Boston by the Lonergan Players of New Bedford, with a capitalization of $10,000. The new officers of the corporation are: Edmund V. Phelan, president; Lester Lonergan, treasurer; Miss Amy Ricard, clerk. These three constitute the board of directors, and with Edward L. Phelan are the incorporators. Under the articles of incorporation the Lonergan Players, Inc., may engage in general theatrical business, produce plays, lease theaters, etc.

W. F. GEE.

## NASHVILLE LIKES BILLY LONG CO.

The Billy Long Players, under the management of Jake Wells, are enjoying a most successful season at the Orpheum Theater, Nashville. It is announced that it is the first stock organization to prosper in the Tennessee metropolis in many years. The company, under the able direction of Aubrey Noyes, includes Miss Billy Long as leading lady and Jack Roseleigh, who made his first appearance as leading man week of Jan. 19 in What Happened to Mary. The other members are Ross Birchett, Harry Hockey, Fred Manatt, James O'Neill, Emily Lascelles, Peggy Cameron, Carrie Lowe, with Frank J. Kenmore as stage-manager.

## GERSTEN REOPENS PROSPECT STOCK

Frank Gersten is again installing a stock company at his Prospect Theater in the Bronx. The company opens Feb. 9 in The Stranger, with Rowden Hall and Mae Desmond, two favorite players from the Metropolis Theater, in the leading roles. The supporting company will also be made up of former players at the Third Avenue house.

Paul C. Greving will manage the company for Mr. Gersten. Judging from the advance sale, the return of this popular playhouse to a stock policy seems to be justified.

## POYNTER CO. LIKED

### Birmingham Welcomes Permanent Stock Co.—Matinees for Asylum Children

BIRMINGHAM, Feb. 3 (*Special*).—Ever since Beulah Poynter and her stock company opened, Jan. 5, to a capacity house, the success of Birmingham's first season of permanent stock has been assured. The company headed by Miss Poynter consists of Bernard J. McOwen, Edward Longman, Arthur La Rue, Rienzi Bresee, Cyphers Weaver, Anna Reader, Edith Chase, Frances Younge, Egbert Munroe, with Edwin Burke as stage director. Stanley F. Dawson is the manager of the company.

Miss Poynter is inviting the children from every institution in Birmingham to her matinees, many of whom have never been inside of a theater. Last week she had those from the Mercy House, and Tuesday of this week she had three hundred boys with their band from the Boys' Industrial Home. The band gave a concert in front of the theater before the performance.

Tango teas are given on the stage every matinee day, and they have become the most popular events in this city.

## MARION BARNEY AT DETROIT

It has been announced by Manager Frank Whitbeck, of the Washington Theater, Detroit, that Julie Herne, for several months leading lady at the Washington Theater, will be succeeded by Marion Barney, who will open here, Feb. 9, in The Girl of the Golden West. Robert Arnold has also been engaged as leading juvenile to succeed Gordon Mendelssohn, a Detroit actor. There has been considerable dissatisfaction among the players of the Washington, and it is understood that the resignation of William Moore Patch was occasioned by a disagreement as to the capabilities of some of the players.

ELYP A. MARONI.

## DAVIS COMPANY IN "YELLOW JACKET"

The Davis Players at the Duquesne Theater, Pittsburgh, produced The Yellow Jacket week of Jan. 26, to the great delight and interest of this theater's patrons. Thomas Coffin Cooke deserves the credit for directing the splendid production. Among the players, Thurston Hall, Irene Oshier, Dennis Harris, and Harry Fraser gave notable performances. The costumes worn by the original New York company were used by the players, and this feature helped considerably in making the novel play so popular.

DAN J. FACKINER.

## LOIS HOWELL AT PHILADELPHIA

Harry Clay Blaney has engaged Miss Lois Howell as leading woman of his American Theater Stock company, Philadelphia, to succeed Adra Ainslee, who is retiring for a much-needed rest after a successful season. Miss Howell has just closed with the Poli Stock company at Springfield, Mass.

G. Swayne Gordon has also been engaged to play second business.

## GRAHAME STOCK CO. AT PORT HURON

The Ferdinand Grahame Stock company opened an indefinite engagement at the City Opera House, Port Huron, Mich., Jan. 18. They are presenting standard dramas at popular prices and are drawing capacity houses.

RUSSELL T. JACKSON.

## PERMANENT STOCK AT PETERSBURG

Petersburg, Va., is to have a permanent stock company, the William Jones Players having been engaged for an indefinite season, beginning Feb. 5. The plays will be produced under the direction of R. B. Longmire.

H. J. O'NEIL.

## NANCE O'NEILL IN STOCK

Miss Nance O'Neill goes to the D. S. Lawrence stock company, Vancouver, B. C., May 1, for a ten weeks' engagement, presenting the plays in which she has made a wide reputation.

## STOCK NOTES

J. C. Matthews closed his engagement with the Baylies-Hicks Players, New Bedford, Mass., Jan. 31.

Forrest Cummings has closed his stock company at Newcastle, Pa., after a long and successful season.

The Al. Gorrell Stock company is filling an indefinite engagement at the Waterloo Theater, Waterloo, Ia.

Mark Kent and Joseph Stanhope have signed for the remainder of the season with the stock company at the Winnipeg Theater, Winnipeg, Man.

Cecil Kirke, Thomas Williams, and Florence Burroughs have retired from the Gayety stock company at Hoboken, N. J., after many weeks of most satisfactory work.

William Grew closed on Jan. 31 his stock

company, which opened early in the Fall at Fitchburg, Mass., with a splendid record for excellent performances and a popular company.

Frank Keeney has taken over the lease of the American Theater, Philadelphia, Pa., beginning Sept. 1. His intentions as to the policy of the house have not as yet been determined.

Eleanor Miller, leading woman with the Bisbee Players, Jamestown, has severed her connection with that company and will terminate her engagement in the title-role of The Girl in the Taxi.

The Harvey Stock company, which has been playing an extended engagement at the Princess Theater in Mason City, Ia., closed there Jan. 24 and will go to Quincy, Ill., for an indefinite engagement. Joel Friendkin is manager of the company.

Adrian Perrin is rehearsing the chorus for the Harlem Opera House, which will appear in Madame Sherry, Feb. 9, and at the same time is preparing people for The Three Twins and The Time, The Place, and The Girl at Fall River and Lawrence, Mass., the weeks of Feb. 2 and 9.

Friends of Mr. and Mrs. Ralph Kellard have received cards announcing the birth of a son. Mr. Kellard was for three seasons leading man in stock at Syracuse, and his wife, Rebecca Ridgeley, appeared with him. Mr. Kellard recently closed his engagement with the Poli Players at Springfield, Mass.

Little Florence Moore has been so long identified with the Academy of Music that she feels somewhat aggrieved that in a recent mention of her excellent performances at that theater her name was given as Miller. THE MIRROR regrets the occurrence and wishes to give praise to the little lady whose presence seems ever welcome to the patrons of that house.

Grace Shanley, the child actress who for two seasons played "child leads" with the Academy of Music Stock company, New York, and who, with Mary Miles Minter, was one of the original Virgies with Dustan Farnum's Littlest Rebel, has been specially engaged to play child parts with the Poli Stock company at Worcester, Mass., is appearing this week as Katy in As Ye Sow.

## A THEATERLESS TOWN

With the many theaters in many American cities the present situation in Atchison, Kan., is most extraordinary, for, while in many cities theaters are too numerous, here is a city that is theaterless. With horses stamping the boards where once Joe Jefferson delighted hundreds with his portrayal of the character of Rip Van Winkle, another theater destroyed by fire, and a third closed by an order of the Kansas Fire Commissioner, Atchison, with 18,000 people, is said to be the largest city in the United States where not even a one—two—three company can produce plays.

Atchison people will be required to depend on the "movies" for amusement this winter. All this despite the fact that the town is so situated that in times past it has drawn good attractions from St. Joseph and Kansas City.

For a town its size, Atchison has a glorious theatrical past. Joe Jefferson has played there. So have Fay Templeton, Mansfield, Weber and Fields, and Peter Daly, as well as others whose names are carved well up toward the top rung of the Thespian ladder. But the theatrical present and future are dark, and there seems to be no silver or other bright-colored lining to the cloud.

Fire destroyed the first theater of any importance. The second, made famous by Eugene Field and known as Corinthian Hall, is now a livery stable. The third is dark. Silent and gloomy it stands, a monument to the enforcement of Kansas laws to safeguard the lives of pleasure seekers.

Since 1912 the city has built churches valued at $75,000, erected a fine new high school building, and improved and paved many miles of streets. But no one has undertaken the construction of a theater that will comply with the demands of the present fire-prevention laws of this State.

FRANK E. FOSTER.

## KLEIN PLAY IN GERMANY

Charles Klein's well-known play, The Third Degree, which had a long run at the Garrick Theater, London, under the title of Find the Woman, has recently been adapted for the German stage by Leo Lenz, and was produced with great success at the Thalia Theater, Hamburg. Eine Unmögliche Frau, as it is there called, will also be given in the course of the present season in Vienna, Leipsic, Dresden, Frankfort, Hanover, Altenburg, and Gera.

## CHRISTINE NEILSON STRICKEN

WATERBURY, CONN., Jan. 29 (*Special*).—Christine Neilson, prima donna, was suddenly stricken with illness and collapsed while singing at the Fox Theater to-night. She was removed to the Hotel Elton in care of a nurse.

Physicians pronounced the case to be an attack of pleurisy.

## ZWEIFEL LEAVES THE SHUBERTS

Fred Zweifel, secretary to Lee Shubert and business-manager of the Forty-fourth Street Theater, after fourteen years' connection with the Sam and Lee Shubert Company, Inc., has severed his connection with that organization.

## DECORATE ACTOR'S GRAVE

### "In Old Kentucky" Company and Baltimore Lodge of Elks Honor the Memory of Burt G. Clark

Sunday afternoon, Jan. 25, the Baltimore Lodge of Elks held a memorial service at the grave of Burt G. Clark, a well-known actor, who died at the Mercy Hospital, Nov. 18, and whose body is buried in the Elks' Plot in Lorraine Cemetery.

The members of the Elks say it is a duty of love and reverence that they owe all their departed members, but on this occasion there is a story that surrounds the memorial that is touching. There were present at the ceremony Exalted Ruler Charles Schmidt, of Baltimore Elks; Jacob Myer, Esteemed Loyal Knight; Leon Schiff, E. Ross Bell, and a number of other high officials.

Mr. Clark, during his life, was the oldest living member of the Baltimore Lodge of Elks. Twenty-one years ago he created the part of Colonel Sandusky Doolittle in In Old Kentucky. This part he played until a little over a year ago. Last season, when the company was getting ready to go on the road, notices were sent to all the actors. A letter was received from Mr. Clark, or "The Colonel," as he was known by the members of the company, stating that he would report at the required time. When the company assembled it was found that Mr. Clark was so broken in health that he could no longer play the part. James Cooper, a well-known actor, was given his place, and by a strange coincidence it was found that he is now the oldest living member of the Baltimore Elks.

Shortly after the company left New York, Mr. Clark went to his home in Rolla, Mo., and from there he came to Baltimore.

The In Old Kentucky company arrived in Baltimore from Washington, D. C. Mr. Norman Peel, the advance business manager of the company, co-operated with the Lodge of Elks in arranging for the memorial service. A special car on the electric line was boarded at the corner of Paca and Fayette Streets at 2 o'clock. The members of the Elks and the In Old Kentucky company proceeded to the cemetery.

The services consisted of delivering the eulogy by Jacob Myer, Esteemed Loyal Knight of the Elks, and the rendering of sacred music by the Pickaninny Band of the In Old Kentucky company. A handsome wreath of flowers was ordered by Mr. Peel upon which was the word "Colonel." The wreath was placed upon the grave of Mr. Clark.

George M. De Vere, a member of Newark Lodge of Elks, and also a member of the cast of In Old Kentucky, delivered a touching eulogy upon part of the company. Leon Schiff and E. Ross Bell also participated in the ceremonies.

Among those present were: Mr. and Mrs. Dan. A. Considine, of Nashville Lodge, B. P. O. E., and Mrs. Considine; Norman Peel, George M. De Vere, James Cooper, William Hedge, Andrew Glassford, Harry Moor, Charles Oleson, Misses Maud Parker, Alice Endress, Nora Arnest, John Powell and Band, and a number of the members of Baltimore Lodge of Elks.

## SUES FOR DIVORCE

### Billie Norton Charges Joseph W. Herbert with Desertion

Billie Norton, wife of Joseph W. Herbert, filed action of divorce in the Supreme Court of New York against her husband, Jan. 26. Mr. Herbert is now playing in Oh, I Say! on tour. He is also the author of The Social Whirl and The Honeymoon Express.

According to the complaint, Mrs. Herbert, who sues as the common-law wife of Mr. Herbert, had a quarrel with her husband two weeks prior, since when she has not seen him. He left his home at No. 215 West Fifty-first Street at that time, declaring that he would no longer support her.

The name of Mrs. Marie Lines Maynard, who, Mrs. Herbert alleges, is a member of the same company with Mr. Herbert, appears in the complaint as having been married to him according to report, but of which the only evidence known to her exists in that her own attorney went to the Claridge Hotel and found on the register the inscription, "Joseph W. Herbert and wife."

## PLAYS ROLE ON TWELVE-HOUR NOTICE

ELIZABETH, N. J. (*Special*).—Miss Ella Fontainebleau, on a notice of but twelve hours and with but one rehearsal, gave a splendid performance in the role of the Countess in the United Play Company production of The Man from Home at the Majestic Theater, Jersey City, Jan. 22. She will continue in the part until the return of Miss Lottie Emmons, who was playing the role, and who has been summoned to Grand Rapids, Mich., owing to the death of her father. The company is at present touring the Stair and Havlin Circuit.

## CONDUCTOR'S WIFE KILLS HERSELF

Mrs. Carlos A. Curti, wife of the former musical director of the Waldorf-Astoria, committed suicide, Jan. 28, in her apartment, No. 3920 Broadway, by shooting herself in the right temple.

Curti had lost his position at the hotel owing to increasing deafness. He then invested his savings, amounting to several thousand dollars, in a moving-picture enterprise and lost them.

Mrs. Curti's rash act was due to despondency brought on by brooding over these facts.


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JULIAN NOA
LEADING MAN, Gayety Theatre, Hoboken, N. J.

MAUDE LEONE
STOCK FEATURE Empress Theatre, Vancouver, B. C
Madame Sherry—Maude Leone heads the cast as Yvonne Sherry. She presented a charming picture, and plays quite as well as the average musical comedy lead. Perhaps her most effective number was the very pretty "Butterfly" song with its surprising costume change and pretty dance, and she also rendered a bit with the drinking song. "I'm All Right"—*Daily Province, Vancouver.*


## SENTENCED TO BE HANGED

SAN DIEGO (*Special*).—Thomas Green, who was a member of one of the film companies located at Los Angeles, has been sentenced to be hanged on April 3, by Judge Densmore, for the robbery of the Palo Verde bank, and the killing of the cashier. Paul Case, his alleged confederate, was given a life sentence. The two men were captured at El Centro. Both have been in the amusement field for a number of years.

## SOME PROSPERITY

There are some theatrical attractions which are not complaining of hard times.

The Winter Garden played to $29,600 week ending Jan. 25. The Misleading Lady's tenth week was the largest since its opening, and last week promised even better results. The Shuberts report $20,000 profit for the last two weeks from The Traffic in Souls.


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# THE CALLBOY

MILESTONES.

When she knew only A, B, C.
And I'd attained to X.
Her big eyes viewed me wond'ringly
That one so wise could be.

And when she counted 1, 2, 3.
And I 'way up to ten.
Ah, how she gished admiringly—
She knew so little then!

When yet her skirts were very brief
(Just at the knees they nagged)
I'd pity for the envious grief
My knickerbockers caused.

And then, demure, unworldly, too.
Her stage career began;
In awe the simple ingenue
Beheld the leading man.

But now, alas! 'tis changed. She'll look
Not up to me to-day.
For she has learned her little book.
And I am growing gray.

Ever since the glad old days when the lamented Ruth Ashmore wrote her immortal "Side Talks with Girls" for the *Ladies' Home Journal*, less gifted but equally earnest persons have sought to imitate her unconscious humor in divers other advertising mediums. Among the more talented of these preceptresses has been Betty Vincent, whose illuminative "Advice to Lovers" in the New York *Evening World*, must be of inestimable educational value to each young girl with the soul of a manicure and every youth with the ideals of a soda water dispenser. Occasionally, however, Miss Vincent furnishes useful information for all human kind.

For instance, one reader recently propounded this abstruse problem: "Is it proper for a young man to carry a young lady's umbrella while walking with her when there is no rain?" To which the obliging oracle considerately replies: "It is always courteous for a young man to relieve a lady of any article she is carrying." It were well for the young men to make a note of this admirable advice, though I cannot see that it would be at all times quite safe to try it—not, at any rate, when a policeman might be within hail. Handbags, presumably containing wealth untold, are so conspicuously carried in these days that certain gentlemen have been led more than once or twice to "relieve a lady" and have had their likenesses hung in the Rogues' Gallery in memory of the attempt. Perhaps simple courtesy has been their sole motive, but how often are our sincere, high-minded purposes misunderstood!

At any rate, Miss Vincent's altruistic proposition offers an excellent suggestion for the earnest dramatist in quest of a real live novel theme for a "crook" play. A splendid central figure should be found in the type of a resolute, purposeful man of irreproachable character and unquestionable antecedents who goes through life imbued with the idea that common courtesy demands that he always "relieve a lady of any article that she is carrying." Miss Vincent might do well to go in for motion picture scenarios.

Some great mind, afflicted by the latter day bug that incessantly demands change in the existent order of things, whatever that may be, has decreed that the United States Navy shall no longer designate the respective sides of a ship by the ancient and honorable nautical terms, "starboard" and "port," beloved by mariners, sung by poets, and hallowed by romance, substituting for them the plain, common, characteriess "right" and "left." This needless and arbitrary ruling has aroused the very general outpouring of righteous indignation which probably was confidently expected by the inventor of the idea who must have been hard up for a means whereby to claim a share of public attention. Not that there is anything to be said against the admirable words thus prescribed for deep sea usage, but they are not, and, presumably, never will be, accepted to supplant in the venerable vernacular of the sailormen the classic terms of old.

There is, however, ample opportunity for the same great mind to render us all inestimable service by leaving naval folk to their own devices and impressing upon certain landsmen, principally photographers and editors, the frequently disregarded fact that the terms "right" and "left" are not interchangeable, each being intended, strange as it may seem, to mean only one thing at a time. Persons in any manner associated with the theater are pretty apt to comprehend the first principles of stage direction, needing not to be told that the right and the left of a stage are not the right and the left of an audience. Yet how often are we puzzled in the public prints by pictures of stage groups accompanied by astonishing descriptive captions reading somewhat thus: "The players (left to right) are etc.," when we know perfectly well that "right to left" would have been more like it.

In pardonable amazement we view the presentment of a play scene with perhaps a tall, slim woman at one side and a short, stout man at the other. Reading, as instructed, from left to right of the picture we find that the slim woman is "Mr. Samuel Somebody" and the stout man is "Miss Veronica Viceversa." Of course, were we to stand on our heads or were we merely to turn the picture upside down everything would be made perfectly clear, but one of these expedients, however feasible, is not always convenient or even advisable, especially in public places. Upon investigation we learn that some one, requested to identify the various figures in the group, has done so in good faith, according to stage topography, forgetting that another would regard the picture from the viewpoint of an audience, with the appalling result hereinbefore set forth.

*J. B. Purdy and Co., Boston.*
CECIL LEAN,
Popular Entertainer in Vaudeville.

Not so long ago I saw published a reproduction of a capital photograph of a group of fine old ladies and gentlemen, guests of the Actors' Fund Home. Nearly all of the faces were familiar to me and I did not need to make their acquaintance through the printed text, but therein I learned, to my infinite astonishment, that a majority of the gentlemen were ladies and everyone of the ladies a gentleman's. 'Twas one more instance of the "left to right" business. In large groups wherein this descriptive effort is complicated by addition of the terms "seated" "standing," "top," "middle" and "bottom row," any attempt to figure out the combination is practically futile once the wrong tack is taken, and a Chinese puzzle begins to look as unaffected as a "September Morn."

The only way out of the difficulty would appear, to be the accomplishment of an international understanding to the effect that "left to right" shall never mean precisely the reverse, and the chance is small that such a millennial condition could ever prevail in this transitory life, particularly as we are told that the pro rata of left-handed persons is constantly increasing, this fact being witnessed by the annually augmenting number of swinging doors arranged apparently for the exclusive convenience of "south-paws." Left-handedness may be a virtue in baseball, but it is not desirable in the drama. And, speaking of the national game, how many, excepting arrant "fans," can tell you which is the right and which the left field of a baseball diamond?

Lines printed under pictures—captions they're technically denominated—were designed originally, it would seem, to convey to the reader some notion as to that which the pictures were supposed to represent. Like many another well meant device of our esteemed forefathers, an unappreciative posterity has found occasional opportunities to improve upon the idea to an extent probably quite beyond the choicest dreams of the originators. The New York *Evening Journal*, in one of its recent early editions, which make one wonder when "evening" is supposed to commence, afforded a notable example of how the little matter of lines beneath pictures may be enlarged upon and made worthy at least of more than passing attention.

Three photographs were reproduced to extend almost across the top of a page, one of Isabel Irving in The Temperamental Journey, another of Venita Fitshugh and Donald Brian in The Marriage Market, and a third showing Lorena Atwood and Martin L. Alsop in Seven Keys to Baldpate. Beneath Miss Irving's portrait were the names of Miss Atwood and Mr. Alsop, the likenesses of Miss Fitshugh and Mr. Brian were labelled briefly: "Isabel Irving," and the Atwood-Alsop picture was ingeniously introduced as that of The Marriage Market players.

How clever, forsooth, and how interesting! Any person of ordinary intelligence, to be sure, might have gotten these three captions where they rightly belonged, but here was one who arose superior to such minor considerations and placed all three so that no one was where it should have been. Frequently we are diverted by single pictures wrongly labelled. Now the pace is fairly set for wholesale demonstrations in this department of ingenuity, there is promised considerable harmless amusement for the rank and file even at the possible cost of annoyance to the individuals misrepresented. Perhaps the newspaper people would call such a bad break an "inadvertence." Downright carelessness might be a better description. It cost one New York daily a good many dollars a few years ago to print the picture of a clever young actress as that of a more or less notorious character in a scandal of the day.

"They tell me," observed the character woman, "that the manager is keeping company with Florine now."

"It's nice to know," returned the soubrette, "that he can keep some sort of company."

The veracious *Christian Herald* chronicles the discovery of three elderly persons, resident in widely separated sections of our enlightened republic, each of whom has kept a diary faithfully for more than half a century. It is human to begin to keep a diary—all of us have begun many times, probably—but how very few have ever adhered to the task beyond the initial day or two! Theater folk are particularly prone to commence such works in all good faith at the outset of a season. Very soon, however, they find it overtaxing to record impressions of people and things, abandoning all hope for aught beyond the merest cash account and maybe a random note of unusual import that can be recorded within the limited confines of the datebook.

Yet once I knew an actress, now a regnant favorite in motion picture dramatics, who had preserved in a formidable shelf of notebooks, a daily record of her doings from the time when she first came to New York to carve out a career, up until the period that found her recognised among the foremost of younger leading women. Her first impressions of sundry imposing persons, managers, authors and stars, all scrupulously set down in cleverest, most observant fashion, would make mighty interesting reading some day and she has vowed to publish them when she finally makes up her gentle mind to retire to private life, a long-distant occurrence, let us hope.

Very few folk in these hustling times are not perennially too busy to devote so much as a fragment of each day's time to jotting down a journal of their doings, sayings, and meetings. Comparatively few actors even take the trouble to preserve their press clippings in a scrapbook, a task which is not over-exacting and which always richly repays the little effort involved. One actress girl of my acquaintance carefully saved up all her notices during her first season on tour. Returning to town, she purchased a capacious scrapbook and confronted me with the contract of "starting it" for her. Many of her clippings bore no identification as to source or date. Admonishing her in future to mark each one with name and date of paper whence it came, I pasted in all the unidentified notices together and arranged the rest in chronological order. Simple 'twould be, I explained, for her to go right ahead when the next season began, pasting in clippings whenever they came to hand and marking each properly with source and date. Oh, yes, that would be easy and she would surely do it, but when she reached New York the following Spring there was the blessed scrapbook, just as I'd left it, and the season's crop of clippings was distributed in delightful disorder in every imaginable section of three big trunks. She dug them out, I pasted them all in the book as before, and she vowed again to keep up the work herself next time. Which she did not, of course, and the compiling of that same book has been a regular season's end job for me every year for more years than I'd care to count. 'Tis best to refrain from compilations that prove one to be older than one feels, not to mention ungallant calculations that make out a lady to be not so young as she looks.

"He says that he had an interest in the original Florodora Sextette."

"Yes—in the sex, I understand."

THE CALLBOY.

## LEDERER AGAIN BANKRUPT

### Manager Says He Cannot Pay Debts Aggregating $144,797

George W. Lederer filed a voluntary petition in bankruptcy in the United States District Court, Jan. 31. He stated that he is unable to pay his debts and asks the relief afforded by the bankruptcy acts. Liabilities aggregating $144,797 are scheduled and the assets are placed at $10,800 in claims, with some shares in the Madame Sherry company held by Martin Herman as trustee.

At the office of Franklin Bien, attorney, who filed the petition, it was said that the causes of the bankruptcy are losses in real estate speculation. Mr. Lederer made considerable money, it was said, from the production of Madame Sherry, but this has gone in real estate losses.

Some of the larger debts are: Mr. and Mrs. Charles Reilly are credited with a loan of $15,000; Mrs. A. M. Lewinson, $15,000; the estate of Edward Dickinson, $10,000; Gus Koenig, of Philadelphia, $5,000; Aetna Finance Company, $3,000; the Mutual Bank, $3,000; William A. Pinkerton, Chicago, $2,500, and George M. Cohan, $1,000.

## DINNER TO BEN GREET

A complimentary dinner was tendered to Mr. Ben Greet by the Salmagundi Club at the clubrooms, 14 West Twelfth Street, Sunday evening. About a hundred guests were in attendance, and gave the guest of honor a hearty reception when he rose to reply to President Vesin's words of welcome and appreciation. Mr. Greet's activity in behalf of popularising Shakespeare in every hamlet in America was the keynote of the half-dozen brilliant speeches that were delivered by members of the club.


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## FROM BOSTON

**Forbes-Robertson Triumphs.**
**Margaret Anglin at Cort, Feb. 16.**
**$100 Prize for Children's Play.**
**Old Popular Plays at The Boston.**
**Louise Burleigh's Fairy Play,**
**"Merry Fiddle," to be Produced.**

BOSTON, Feb. 3 (*Special*).—Forbes-Robertson's farewell engagement at the Shubert is proving the expected triumph. The house is sold out for each performance, and a third week has been added. During this extra week Othello will be given, in response to much demand, although the play had been withdrawn from the repertory and the scenery sent to Montreal. On the final night of the engagement (Feb. 14) one act each from several plays will be given, and farewell ceremonies held as in New York. A luncheon with Sir Johnston as the guest of honor was given the other day at the Tavern Club, Lorin F. Deland making a congratulatory speech and Forbes-Robertson responding. To-day at the Shubert a meeting in his honor is being held under the auspices of the Drama League.

Annie Russell has brought her revivals of the old English comedies to the Hollis, playing The School for Scandal this week and She Stoops to Conquer Feb. 9. The New Henrietta Feb. 16.

Prunella has replaced Little Women at the Majestic. Within the Law, at last, Feb. 16, with Jane Cowl and the original cast to compensate for the wait.

Other bills: Colonial, Oh! Oh! Delphine (next week The Doll Girl): Park, Robert Hilliard in The Argyle Case: Tremont, Herbert Kelcey and Effie Shannon in Years of Discretion: Boston, Way Down East: Plymouth, Under Cover: Castle Square, All the Comforts of Home.

At least one Boston Theater is being occupied by a long-run engagement in quite the New York style. Under Cover at the Plymouth is doing a continuously big business, and will stay for weeks to come.

Margaret Anglin in her Shakespearean repertory, at first announced for the Plymouth, is now to come to the new Cort, replacing Joseph Santley Feb. 16. Miss Anglin's new productions are by Livingston Platt, who recently mounted Hamlet at the Castle Square for John Craig. Mr. Craig says that Mr. Platt's settings for the forthcoming Midsummer Night's Dream at the Castle Square will surpass even the beautiful scenery for Hamlet.

The Keiths, who own the Boston, have not closed the old house, as was thought likely, at the expiration of the Proctman lease Feb. 1. They have installed William Wood as manager, and have booked William A. Brady's 'Way Down East as the first of a series of old favorites at popular prices.

Owing to the change at the Boston the Actors' Fund benefit will be held this year at the Colonial.

Although Felix Weingartner has signed a contract to conduct the Philharmonic concerts in Vienna for the next five years, the Boston Opera will continue, alone among American companies, to have a share of his services, as he will come here two months each Spring. The current center of interest at the Opera House is the revival of Die Meistersinger in a new production by Josef Urban, with Hempel, Leonhardt and Braun as the principal singers. Gioconda has its only performance of the season Friday, with Madames Destinn and d'Alvarez.

Louise Burleigh has written a fairy play for children, The Merry Fiddle, which is to have two matinees next week at the Shubert. Harlan Craig, son of John Craig, and James Seymour, nephew of Fanny Davenport, make their theatrical debuts in this production.

The Women's Educational and Industrial Union, the producers of Miss Burleigh's play, offer a prize of $100 for the best children's play for their next production.

The local picture operators' union has passed resolutions against "exaggerated, sensational, and morbid" films, with a view of starting a wide movement against undesirable pictures.

FOREST IZARD.

## FROM LOS ANGELES

**"Pretty Mrs. Smith" Produced—**
**Kitty Gordon in Title Role.**
**The Little Opens with "Pigeon."**
**Many Novel Features in House.**
**The Morosco Has "How D'Ye Do?"**
**Paderewski Suffers Collapse.**

LOS ANGELES, Feb. 1 (*Special*).—The new comedy success entitled Pretty Mrs. Smith had its initial staging at the Burbank Jan. 26, with Kitty Gordon in the title-role. The story has to do with Mrs. Smith, who has divorced two husbands, both of which are living, and during the play they meet her, also her third husband. The situations are based somewhat like those in the play, The Rule of Three, which was recently produced in the East. It is said that Miss Gordon will appear in this play in New York in about one month, and that it will be her starring vehicle in that city. She has imported some amazing and stunning gowns for the production, and the play is dressed with scenic beauty and a very capable cast has been selected.

Galsworthy's The Pigeon opened the new Little Theater Jan. 26. The cast was printed in last week's MIRROR. The Little Theater is a considerable distance from the center of the city; however, it is quite well situated to meet the demands of the audiences which will become its patrons. This theater has been carefully modeled, and the decorations are said to be handsome. The seating capacity is but 334, and a uniform price of $2 per seat will prevail. The color scheme is in brown, and the chairs extremely comfortable. There is a smoking room for the men and a beautiful resting room for the women, and the green room will be used for the serving of tea and coffee between acts. A string quartette furnishes the music instead of the regulation orchestra. In addition to this a large ballroom is connected with the theater, where popular dances may be enjoyed after the performance.

Harry Girard and his wife, Agnes Caine-Brown, commenced their engagement on the Orpheum Circuit Jan. 26 in his little one-act playlet, The Luck of the Tatem.

Paderewski recital, which was to have been given at the Auditorium Jan. 22, has been indefinitely postponed owing to a nervous breakdown of the artist caused by threatening letters of various types which assume that he is an anti-Semitic.

At the Burbank Playthings finished its second crowded week, and so far this play has proven satisfactory in every way.

Pavlowa, with a company of eighty, including an Imperial Russian ballet and symphony orchestra, appeared at the Auditorium in four performances Jan. 28-31.

At the Mason Jan. 19-24 Fred Boruff's pictures of California, in seven reels, showing the beauties of the Golden State, drew good houses. Tango dancing was enjoyed between reels in the lobby. This is a new innovation in this city, and seems to satisfy quite a number of fanatics.

The Candy Shop finished its sixth and last record-smashing week at the Morosco Jan. 18-24, and it is needless to say that Rock and Fulton made a decided hit in this clever musical concoction. Commencing Jan. 26 the Gaiety company is seen in How D'ye Do?

The Tik Tok Man of Oz returned to the Majestic Jan. 18-24 for a one week's run. The piece has been considerably changed, and greatly improved, and drew good attendance, notwithstanding that it ran for four weeks here originally. There were some new people noticed on the roster including Miss Greenwood, Sidney Grant, John Dunsmure, Morton and Moore, and others. Following this attraction are McIntyre and Heath in The Ham Tree.

On good authority it is stated that local capitalists are considering the erection of a modern fireproof theater to be constructed on Hill Street between Seventh and Eighth. If built this house will be adapted to any class of attractions, but at the present the owners are considering the use of it for high-grade motion pictures of the featured class, and it is safe to say it will be the most attractive house of its kind in the West. Already overtures have been made, the owners of the property for long leases on this house if they will construct such a building.

DON W. CARLTON.

## FROM CHICAGO

**Grand Opera Company Closes**
**A Highly Successful Season.**
**Chicago Girl for Chief Roles.**
**Press Agent Battle Over Stars.**
**"Help Wanted" A Big Favorite.**
**"The Speckled Band" Opens.**

CHICAGO, Feb. 3 (*Special*).—The Chicago Grand Opera company closed its Chicago season Saturday night—the most successful in its history. The company left at once for Philadelphia and will remain in Sleepyburg for several weeks before coming West again on its second transcontinental tour. Not only has the season in Chicago been the most successful financially, but its artistic triumphs outshine those of other years. This season Gagny and management worked together—for the first time, be it said. There were no wars nor rumors of wars. Last year this time there were several flare-ups that threatened grave troubles. Campanini and Ulrich have worked hand in hand and they have had the loyal assistance of all the songbirds. Campanini has given opera as it was never given before—witness Monna Vanna—and Bernhard Ulrich has administered the business affairs of the company to the complete satisfaction of all the directors. Mr. Harold McCormick, president of the Board of Directors, has issued a statement in which even better opera is promised for next year. Campanini stands back of the promise. So with such a happy ending, everybody was in gay spirits at the McCormick dinner at the Congress the other night. Instead of departing at one o'clock the guests remained until early morning dancing over the smooth floor of the Gold Room.

Just before departing from Chicago, Director Campanini caused quite a stir by engaging a Chicago's singer for leading roles in the company's performances. The lucky girl is Miss Lillian Grisheimer. She was given a hearing by Campanini, and he immediately engaged her. When she had recovered her breath and asked for a little more time to study, Campanini told her she needed roles to sing—not to practise, and so she will make her debut in Philadelphia. Big things are predicted for her by those who have heard her sing.

This week this is no place for a minister's son or the son's father either. Sunday was go-to-church-day—about which all the papers have done such a lot of talking—and then follows Gaby Deslys, Gertrude Hoffman, and Eva Tanguay. Could all the churchgoing ever done fortify a great city against the lure of this triumvirate? Methinks hardly not. Gaby is at the Auditorium for a week with all her diamonds and gowns and over-rated physical charms. Right down Wabash Avenue—at the American Music Hall—Eva Tanguay is setting 'em nutty with her latest nutty specialties for happy nuts. Here Eva is scheduled to remain for three weeks. At the Majestic Gertrude Hoffman is playing her charms. Not less interesting is the three-cornered battle of the press agents for Gaby, Gertrude, and Eva. The powder of publicity is burning in every newspaper office in the city, and through the flashes of the guns the headlines are seen blazing out over and anon.

In the confusion one almost forgets Harry Lauder, generally acclaimed with a good deal of thunder sounded gratis by the critics. Harry is at the Garrick and doing good business, of course.

Fannie Ward in Madam President comes from the Garrick in New York to Powers's here. The Lure continues its successful run at the Princess, and Help Wanted is still drawing throngs to the Cort. The Traffic, at Howard's, has passed its hundredth performance, and is right how doing just as much business as when it started. Here is another instance of criticism having no earthly effect on a play. The Chicago reviewers panned The Traffic hard and didn't leave a dent. Nearly Married, with Bruce McRae, remains at the Grand Opera House two more weeks. The run of September Morn, at the La Salle, has been continued again. Conan Doyle's play, Speckled Band, is the Studebaker attraction, with Lyn Harding as the star. Flake O'Hara in Old Dublin is pleasing Olympic audiences. The headliner at the Palace is Theodore Roberts in his playlet, The Spirit of Shasta. The Old Homestead is at the Imperial; Thurston, the magician, is at the Victoria; and the National has Eugene Blair in Madame X. An early departure is that of The Sunshine Girl, with Julia Sanderson, at the Illinois. Saturday night will see the wagons backing up.

Next week the Gilbert and Sullivan Opera company begins its engagement at the Auditorium. Both Mr. Gilbert and Mr. Sullivan predict success, according to one of the Auditorium Hotel clerks. Iolanthe, with De Wolf Hopper as the Lord Chancellor, will be the first revival. The Mikado, The Pirates of Penzance, and Pinafore follow.

LITTELL MCCLUNG.

## FROM WASHINGTON

**"Marriage Market"—A Favorite.**
**"Romance" Scores Heavily.**
**"Beauty Shop" Continues.**
**"Marrying Money" at Belasco.**
**Vaudeville for the Academy.**
**Amateurs Present "Columbus"**

WASHINGTON, Feb. 3 (*Special*).—The Marriage Market was the attraction before large and distinguished audiences at the National Theater during the past week. Donald Brian and his excellent company, which includes May De Sousa, Mora, Manserring, Claude Sewall, Arthur Raymond, Carroll McComas, and Percival Knight, have in this excellent musical comedy a vehicle worthy of their talents. The many dancing numbers were especially well liked. Raymond Hitchcock in The Beauty Shop continues to excellent patronage. For the week of Feb. 9, Step, Chief.

Romance, with Doris Keane, scored a brilliant and lasting success before large audiences during the past week at the Belasco Theater. The current week's scheduled offering of The Midnight Girl, the first big city presentment of the new musical play, which had its premiere in Providence last week was sidetracked, a late wire changing the week's attraction to Marrying Money.

At the Columbia Theater during the past week The Trail of the Lonesome Pine, with Charlotte Walker, made a third visit with excellent business as the result. This week, beginning Feb. 2, the theater is occupied by the musical pageant Columbus, presented under society patronage, in the characters of which five hundred leading society amateurs will appear for the benefit of a leading local charity.

During the past week the Poli Players appeared to most excellent advantage in an elaborated production of World and His Wife. Frances Nelson artistically enacted the leading feminine role and displayed a number of fine costumes. The current week's offering is The Two Orphans, with Frances Nelson as Henriette, and Gertrude Bondhill, who has returned to the Poli organization, as Louise.

The Columbia University Glee and Mandolin clubs gave their annual concert and dance Tuesday evening, Feb. 3, in the ballroom of the Raleigh Hotel. Sixty-five men travel with the combined clubs. The local alumni of Columbia University and a number of friends gave the students a rousing welcome.

Robert Downing, actor-evangelist, made his farewell appearance in Washington with a series of lectures during the past week.

Crowded houses at Keith's continue, testifying to the excellence of their programmes. The present week's bill is headed by Robert T. Haines and company, Olga Petrova, and Rice and Cohen.

At the Gayety, The Rose Pony Girls was the drawing card to good business.

The Edmondorf Telechromographs of travels abroad commence the annual lecture courses of the Thursday afternoons at the National Feb. 19, the subjects being Ceylon, Southern India, Western India, Eastern India, and Java.

E. F. Albee, the general manager of the B. F. Keith circuit of theaters, stopped over in Washington last week on his way to New York from Miami, Fla.

Following the engagement of In Old Kentucky, the Academy of Music closed its popular priced dramatic season. A change of management and a season of high-class vaudeville under new management is the announcement for the reopening in the near future.

JOHN T. WARNE.

## EDMONTON

At the Empire Theater Bessie Clayton and her co. were the headliners Jan. 19-21, proving most acceptable in their many offerings. The Dozo Purple Jan. 22-24, played to capacity.

At Pantages Theater Francis Burr with a co. of San Francisco girls were seen to advantage in a spectacular legend entitled The Priestess of Kama, carrying off the headline honors the week of Jan. 19.

The Permanent Players, at the Lyceum, were acceptably received in York State Folks. The chief roles were taken by Edward Hearn and Harry Cornell, the balance of the co. giving excellent support.

AUGUST WOLF.

## HERE AND THERE

PEORIA, ILL.—Richard Whiting, of this city, whose compositions have been unusually successful, is now manager of the Detroit office of Jerome H. Remick Music Company.

Bradley Knoche, a young Peoria basso, is receiving much praise for his work in preparation for grand opera under the De Reszkes, with whom he is studying in Paris.

GRENADA FOURTH SISTER.

JACKSON, MISS.—A rare treat was given our theatergoers by Mrs. Fiske in The High Road on Jan. 24. A large house, at advanced prices, greeted the famous star. A. G. STRICK.

WATERLOO, IA.—Nick Webber has bought out his partner, A. W. Macintosh, in the Crystal and Princess theaters.

J. McClinton has leased the Lyric Theater at Cedar Falls, Ia., and will put in Licensed Sin.

H. D. HARPER.

ST. JOHN, N. B.—Judge J. L. Carleton and L. E. Sherbert, both former Mutoscope representatives here, were recent visitors to their old home.

W. C. Harkins passed through town recently to make arrangements at New York for the selling of his company on their return journey to the West Indies.

H. G. PRATT.

BALTIMORE, OHIO (*Special*).—H. L. Brooks's tuneful comedy, The Band from Amsterdam, presented by the Salem Lodge, No. 886, B. P. O. Elks was the attraction at the Grand Opera House Jan. 19-21 to capacity houses. H. L. Brown was given a banquet after the last performance, to show appreciation for his splendid work in this production. Mr. Brown is the composer, as well as the director of The Band from Amsterdam. MYRTLE M. TILLSON.

PORT HURON, MICH. (*Special*).—Mr. Mortimer Bassett is the new manager of the Majestic Theater. He takes the place of Harvey Arbuckle, now in Pittsburgh. Mr. Bassett has with him Mr. J. W. Butterfield. Both gentlemen are making hosts of friends for their prompt and courteous treatment of the public.

RUSSELL T. JACKSON.


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## CHILDREN CHARTERED

**Board of Regents Give State Charter to Children's Educational Theater Here**

The New York State Board of Regents has granted a charter to the Children's Educational Theater of this city, this act making it the only theater in the United States so officially recognized as an institution. Also, the Board of Education has officially consented to children's theaters in the High Schools of New York.

The movement which led to the establishment of the Children's Theater is the work of Mrs. Heniger, who engaged the interest of a number of philanthropists and secured the necessary funds. That was the beginning of the Children's Educational Theater Association. They first secured the rights to produce The Prince and the Pauper, which was presented again by them on Friday afternoon, from Daniel Frohman, and then by Mark Twain, who made provision for it in his will.

Players constituting the company are school children. There is no star system of any kind, actors of leading roles at one performance having to appear in "bits" at the next. This arrangement is to guard against egotism on the part of the young people, as well as to encourage versatility of work.

The purpose underlying the movement is to raise the standard of appreciation of the drama in the rising generation. Not many of the juvenile actors become "stage-struck," for very few of them have taken up the regular stage after their training. William Dean Howells and Jane Addams have expressed themselves to the effect that the movement would become, and is a powerful factor, in the assimilation of the foreigner.

Headquarters of the association are at 197 East Broadway, Manhattan, with branch centers at the Educational Alliance, in the Bronx and in Brooklyn.

## FAVERSHAM IN TOWN

**Noted Actor with His All-Star Company Preparing for "Othello" on Monday**

William Faversham and his company arrived in New York from his Canadian tour on Sunday night, and began immediate preparations to present Othello at the Lyric Theater on Monday evening. Nearly a hundred players are in the organization, among them being Julie Opp, Cecilia Loftus, Constance Collier, R. D. MacLean and others.

The coming of these players has been awaited with a great deal of interest because their productions have been made upon a most careful scale by most competent people. In Othello, William Faversham plays Iago, while R. D. MacLean plays the Moor.

## BROOKLYN

Contrary to the statement in the last issue of THE MIRROR that Within the Law would not be seen in Brooklyn again this season comes the announcement that it will be offered at the De Kalb Theater on Feb. 9, as previously scheduled. It was announced in the local papers that Manager Hayes had canceled the engagement at the De Kalb in order to take the play to Boston for a run. The management of the De Kalb refused to accept this cancellation and won its appeal.

The Lure was transferred from the Majestic to the De Kalb for the week of Jan. 26-31, and drew to splendid business.

Fine Feathers, with an all-star cast, was transferred to Teller's Broadway Theater for its second week's run in this borough.

The Primrose and Dockstader's Minstrels were moved from the Broadway to the Montauk Theater.

At Bay, which was offered at the Majestic Theater, was the only new attraction to invade Brooklyn during the week. Guy Standing and Crystal Hearne were accorded rousing receptions by their many Brooklyn admirers.

J. LEROY DAVIS.

## BUFFALO

Quo Vadis in pictures was seen by two large houses at the Star Jan. 25.

Stratford-Upon-Avon Players were seen at the Star week of Jan. 26 in Taming of the Shrew, Romeo and Juliet, Merchant of Venice, Merry Wives of Windsor, King Henry V, As You Like It, and Hamlet. Large houses greeted the players at each performance. Feb. 2-6, The Doll Girl. Feb. 5-7, Fine Feathers.

The Passing Show of 1913 drew full houses to the Teck Jan. 26-31. Feb. 2-7, Help Wanted.

Claude Gillingwater, Edith Lyle and co., in Wives of the Rich, Clownland, Ben Deely, Marie Wayne and co., Velant, and Mr. and Mrs. Vernon Castle motion pictures filled Shea's to capacity last week.

The Tipperary Girls were the big hit at the Lyric; S. R. O.

The Divorce Question was the attraction at the Majestic Jan. 26-31. Good houses.

Rose Sydell's London Belles and Johnnie Weber in The Rising Sun crowded the Gayety Jan. 26-31.

Follies of Pleasure, with Dan Coleman, gave the patrons of the Garden Jan. 26-31 an entertainment worth remembering.

J. W. BARKER.

## PATERSON

A play that will never reflect a great deal of credit upon the author or players, entitled One Day, was the attraction at the Lyceum Jan. 26-31. The co. proved to be capable enough, and their efforts pleased.

The Orpheum served a very good bill Jan. 26-31 in the form of the Trocadero Burlesquers, under the direction of the veteran Charles H. Waldron. The performance abounds with pretty costumes and catchy songs.

At the Empire Manager Bruggeman put on a high-class vaudeville bill Jan. 26-31 to good patronage.

The Majestic continues to offer vaudeville and pictures to crowded houses at cheap prices.

We now have a total of ten moving picture theaters in town, and still they come. Strange to say, most of them are doing a profitable business.

JOHN G. BUSH.

## CALGARY

The Glad Eye played by a fairly good English co. to fair business at the Sherman Grand Jan. 19-21. Marie Lloyd, supported by a good bill of Orpheum vaudeville, did S. R. O. business Jan. 22-24. The Quinlan Grand Opera co. followed for a three nights' engagement.

The Empire had another good bill of Pantages vaudeville Jan. 19-24, headed by Bothwell Browne's Mr. Laughland, an amusing musical comedy.

The S. and C. acts at the Lyric last week were not quite up to the standard, with the exception of The Salambos, a decidedly clever electric novelty act.

Marie Caslova, the violinist, who played at the last concert of the Calgary Symphony Orchestra, has been for two weeks the guest of Judge and Mrs. Winter, whose hospitality has been extended to so many English and American actors and musicians.

The Rex Motion Picture Theater, owned by the Allan Co., is to be torn down immediately to make room for the new Post Office building. The Allan, Monarch, Globe, and Empress continue to do good business.

GEORGE FORBES.

## WINNIPEG

Alice Lloyd entertained large audiences at the Walker Jan. 19-21. Gaby Deslys held forth Jan. 22-24.

It is to be hoped that the many good things the Walker management has promised Winnipeg people for the remainder of the season may take away the bad effect of her performance.

The Permanent Players at the Winnipeg played Kindling Jan. 19-24. Miss Bronaugh again proved her ability as an actress. In fact, all the members of the cast deserve much praise. The co. is to be greatly strengthened by the addition of Mr. Mark Kent, who will play character roles, and Joseph Stanhope who will also play supporting character roles.

The headliner at the Orpheum for week of Jan. 26-31 was Olga Nethersole. The Empress and Victoria offered strong bills.

A visit to the Gaiety moving picture house proved a delightful surprise. Built about a year ago by a Los Angeles man, Mr. Morgan, it is said to be the finest motion picture house in the world—a broad statement but understood when seen. The pictures shown on the first screen were most interesting.

GEORGE B. MCMATHERN.

## ATLANTA

Peg o' My Heart, with Blanche Hall, at the Atlanta week of Jan. 19, played to standing room every performance, and the management was compelled to put on extra matinee on Jan. 23, making nine performances in all. Nazimova in Bella Donna Jan. 26-28.

Traffic in Souls was on exhibition at the Grand week of Jan. 19.

Eddie Black and his co. at the Bijou in On the Bridge at Midnight drew very good attendance.

The Forsythe played to capacity houses as usual, though the bill, as a whole, was not up to the standard. Owen McGiveney was the headliner.

Norman Hackett has been playing to a good house for four weeks at Lyric, and his co. has been declared one of the best stock cos. Atlanta has ever seen.

J. E. HUMMICUTT, JR.

## CINCINNATI

### "Peg o' My Heart" Greatest Success Here Since "Ben-Hur"—"Modern Girl" Closes

Not in recent years, at least since the early days of Ben-Hur, has there been any theatrical attraction in Cincinnati that has attained the degree of success as that achieved by Peg o' My Heart, with Elsa Ryan in the title-role. It opened a return engagement at the Lyric Jan. 25 for a week, after playing two consecutive weeks, beginning the week before Christmas, when it broke all records for that much dreaded week. And after two weeks to capacity houses it is now playing a third week to the same business. When such plays as The Lure, The Fight, and other lurid white-slave dramas are the failures they proved to be in this part of the country, the managers must see some significance, some trend of the public taste in the success of Peg o' My Heart, even though the play in itself can not be called a great one. Miss Ryan has the same support as previously, including Henry Stamford, Fanny Addison Pitt, and Lillian Kellar. Bought and Paid For week of Feb. 1.

Stop Thief opened a week's engagement at the Grand Jan. 26 to only fair business, in spite of the fact it is the first farce of the season at that house. The co. was headed by John Webster. The support was satisfactory. Joseph and His Brethren followed.

The Orpheum Players presented The Wolf week of Jan. 25, and after a run of farces and musical comedies the players were seen to excellent advantage. Charles Gunn, Lillian Kemble, and Walter Dickinson, an old stock favorite here, had the leading parts. The Time, the Place and the Girl follows.

What Happened to Mary was seen at the Walnut for the week, playing to excellent business with a good co. Rebecca of Sunnybrook Farm follows.

At Keith's Valeska Suratt was the headliner week of Jan. 25. Baharet and Bobbie Tucker divided the honors Feb. 1.

Harold Bauer was the soloist at the Symphony Concerts Jan. 30, 31 at the Emery Auditorium.

At the Olympic The Girls from Joyland gave a good show week of Jan. 25 with The Broadway Belles following. The Follies of the Day was the bill at the New Gayety week of Jan. 25.

A Modern Girl, seen at the Lyric week of Jan. 19, closed its season here, after a short and uneventful career, which began in Chicago the middle of November. The cast, however, headed by Joseph Kilgour, Olive Wyndham, Edwin Nicander, and Charles Stevenson was one of the best seen here this season.

JOHN REDHEAD FROOME, JR.

## PITTSBURGH

### Pitt Players Offer "Blindness of Virtue" to Great Success for Three Weeks

The Family Cupboard did a good business at the Alvin week of Jan. 26. William Morris, Thais Lawton, John Bowers, Irene Romain, Harry Redding, and the remainder of the cast all did commendable work. This attraction highly pleased. Peg o' My Heart, with Elsa Ryan, followed.

Montgomery and Stone and Elsie Janis in The Lady of the Slipper ended a two weeks' engagement at the Nixon Jan. 31. Christie Macdonald in Sweethearts Feb. 2-7.

The Pitt Players in The Blindness of Virtue at the Pitt Jan. 26-31 did a splendid business. This offering has already had a two weeks' run at this house, and will also continue during the first week of February. A special performance was given for clergymen Monday morning, Jan. 26. Seldom has an offering of a Pittsburgh stock co. been crowned with such success. Robert Gleckler, Eva Vincent, Nora Lamison, and Louis Kimball continue doing fine work in their respective roles.

Thomas E. Shea, supported by a capable co., was seen at the Lyceum week of Jan. 26 in repertoire, including The Whirlpool, Dr. Jekyll and Mr. Hyde, and The Bells.

The High Life Girls pleased at the Victoria Jan. 26-31, and was followed by The Tango Girls. Mollie Williams and her own co. entertained at the Gayety week of Jan. 26, and The Rosey Posey Girls came next.

Ida Brooks Hunt and co., together with Henriette de Serris and co., headed a good bill at the Grand Jan. 26-31. Miss Orford, with her herd of trained elephants, is a feature of the bill Feb. 2-7.

The Boston Symphony Orchestra appeared in Carnegie Wednesday, Jan. 28, with Dr. Karl Muck, conductor.

Madame Schumann-Heink was heard in concert at the Schenley Ballroom Friday, Jan. 30.

DAN J. PACKINHAM.

## INDIANAPOLIS

The Follies of 1913, with Jose Collins, Frank Tinney, Leon Erroll, Elizabeth Brice, Martin Brown, and other favorites, played one of the most successful and prosperous weeks of the season at English's Jan. 19-24. The Winning of Barbara Worth Jan. 26-28. Seven Keys to Baldpate Jan. 29-31. The Madcap Duchess Feb. 3-4. Stop Thief Feb. 5-7.

William Hodge, who was seen here last April in The Road to Happiness when the play was first put on, returned for a week at the Shubert Murat Jan. 26-31, playing to the same large audiences as he did last Spring. The Whip Feb. 2-7.

Thurston played his annual engagement at the Lyceum Jan. 26-31 to crowded houses. Rice and Cady in Oscar and Rudolph followed.

Valerie Bergere and co. in A Bowery Camille headed a pleasing bill at Keith's Jan. 26-31. Anna Held Feb. 2.

Manager Hastings, of Keith's, gave another of his popular Saturday morning matinees Jan. 31 for the 1,500 or more newsboys of the city. The regular bill was given, and each act was given a hearty welcome.

Tarkington Baker, formerly dramatic editor of the Indianapolis *News*, now connected with the Shuberts, with temporary headquarters in Chicago, was in town this week looking after Gaby Deslys's appearance at the Shubert Murat Feb. 9.

PEARL KIRKWOOD.

## SALT LAKE CITY

McIntyre and Heath at the Salt Lake Theater proved their popularity by packing the house at every performance Jan. 20, 21. Houses were sold out in advance. The dancing of the chorus was unique and entertaining—their singing, as Filbert Hubbard would say, was most six. Emma Trentini in The Firefly Jan. 26-28.

At the Utah Theater week of Jan. 18, Pierre of the Plains, with Frederick Bumper and Marjorie Rambeau in the leading roles. Business was very satisfying. Arthur Morse Moon and Leon McReynolds were each popular.

Marie and Mary McFarland at the Orpheum in classic songs were well received. Billy Gould and Belle Ashlyn were popular.

At the Empress Every Husband or Happiness proved a good drawing card week of Jan. 21.

The Garrick, now under the management of the Fred Graham Lecture Bureau, presented a classic rendition of The Death of Minnehaha Jan. 24. The large and well-drilled chorus under the baton of Professor John T. Hand, were supported by the Salt Lake Symphony Orchestra. The house was packed. This is said to be a sample of frequent entertainments to which this house will be devoted.

G. E. JOHNSON.

## PORTLAND, ORE.

### Local Branch of Drama League Formed—Motion Picture Houses Prosper

Despite a terrific gale, the Heilig was crowded to the rear walls on Sunday afternoon, Jan. 25, to hear the regular monthly concert by the Portland Symphony Orchestra.

The Drama League sends its appearance in Portland this week in the form of a local branch. The first play to come up for measurement by the League was The Blindness of Virtue at the Heilig Jan. 18-21, and which the League heartily indorsed. The play, however, did a wretched business.

During the second part of the week at the Heilig May Irwin in Widow by Proxy made up for the earlier bareness of the house.

Louis Leon Hall, as The Traveling Salesman, first time here in stock, played to full houses at nearly every performance during the week. Large patronage of this house is assured in all kinds of weather.

The moving picture houses are showing noteworthy films, and are doing excellent business. People's Theater, which shows the Frohman films; the Majestic, which shows the K. and E. films, and the Columbia Theater advertise as extensively as do the biggest road attractions. Lively discussion has been going on in the newspapers as the result of a statement by Dr. Chapman, leading Portland scholar, writer, and lecturer on dramatic subjects, to the effect that many a 10-cent film show is more worth while than many a $2 show.

Belva Morrell, ingenue of the Baker Stock co., was called suddenly to Detroit this week on account of the serious illness of a sister.

Frank L. Hudson, Pacific Coast representative of the Frohman Famous Players co., spent several days in the city in the interest of his attractions.

Sydney Ayers, formerly leading man in the Baker Stock co., appeared during the week as a leading character in the photoplay, The Power of Light, at the Columbia, and drew crowded houses.

John W. Considine, magnate of the Orpheum and Empress Vaudeville circuits, was in Portland Thursday on his way to Southern California.

A two-story modern theater, with seating capacity of 1,200, was formally opened in Vancouver, Wash., across the Columbia River from Portland on Tuesday night with Officer 666 as the attraction. The house was packed. J. P. Kiggins is resident manager of the theater.

JOHN F. LOGAN.

## OTTAWA

### Margaret Anglin Given Great Reception in Native City

Miss Margaret Anglin, Ottawa's own actress since she was born in the Parliament Buildings in this city, and her splendid co. were given a great reception by fashionable audiences that filled the Russell at each performance Jan. 22-24 and matinee; she presented As You Like It, The Taming of the Shrew, Twelfth Night, and Antony and Cleopatra. Curtain calls were frequent, and the newspapers devoted editorials to her splendid performances.

Martin Harvey, supported by Miss N. De Silva and his London co, presenting The Only Way, A Cigarette Maker's Romance, and The Breed of the Treshams Jan. 26-31, opened to a very large and enthusiastic audience, and curtain calls were frequent, and at the final curtain the audience refused to leave until Mr. Harvey acknowledged his thanks in a very clever speech.

De Wolf Hopper in revivals of The Pirates of Penzance, The Mikado, and Iolanthe Feb. 2, 3.

Harry Ingram and Elfreda Lasche in The Empty Room were warmly greeted at the Dominion Jan. 26-31. Mr. Ingram is a great favorite here, having played two seasons with the Dominion Stock co.

The Family presented an excellent bill of vaudeville and pictures Jan. 26-31 to the usual capacity business.

Blood Hounds of the North and A Daughter of the Hills were the special pictures at the Francais Jan. 26-28 to capacity.

J. H. DU BA.

## SAN DIEGO

E. H. Sothern and Julia Marlowe were billed for the Spreckles Jan. 19, 20, but owing to a threatened attack of illness Miss Marlowe was obliged to leave in her special car for the East. Miss Helen Singer was called upon to handle Miss Marlowe's part on Monday night, and Miss Elizabeth Valentine filled the role on Tuesday evening. While a great number of people were disappointed in not being able to see Miss Marlowe, still the general verdict was that the performances were highly pleasing. Business was not up to the attendance expected had Miss Marlowe been in the cast.

The Empress and Savoy theaters have been doing fine business with some of the best acts sent to San Diego in some time.

Mr. F. P. Sargent has secured a concession for a wild animal show at the exposition to be held in this city in 1915.

MARIE DE BEAU CHAPMAN.

## ST. PAUL

There is no let up to the wonderful business of the Wright Huntington Players at the Shubert. Charley's Aunt played to S. R. O. business the entire week Jan. 18-24, and When Knighthood Was in Flower Jan. 26-31 brought the same results. The costuming and stage settings were elaborate.

The Alice Lloyd vaudeville aggregation gave two performances at the Metropolitan Jan. 26. Audiences were very enthusiastic. George Arliss appeared in Disraeli Jan. 26-31. Traffic in Souls Film Feb. 1-7. Mutt and Jeff in Panama Feb. 8-14. Peg o' My Heart Feb. 15-21.

Dance Reveries, Mindell Kingston and George Ebner, Shirli Rives, and Herman Timberg were the stellar features of the Orpheum bill Jan. 25-31, while Maxwell's I've Got It (formerly Hart's Opening Night) and Gwynn and Gossett were prominent at the Empress.

The Grand had Sliding Billy Watson and The Girls from Happyland.

Gaby Deslys in The Little Parisienne appeared at two performances at the Auditorium Jan. 26. The engagement was under L. N. Scott's management.

Leo Slezak was soloist at the seventh regular concert of the Symphony Orchestra Jan. 27.

Report has reached here that James Neill, long identified with stock in St. Paul, has resigned as producing director of Universal Film Co., and will open a school of acting in Los Angeles.

JOSEPH J. PFISTER.


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## DENVER

### Shriners Attend "The Quaker Girl" and Receive Members of Company Into Shrine

The Quaker Girl had excellent houses at the Tabor Jan. 26-31. Bernice McCabe was charming in the title-role. Dixie Girard, who showed a well-trained voice in the part of Princess Mathilde, is a native of Colorado Springs. Victor Morley is a real comedian. One thousand Shriners attended Monday night, and incidentally paid a compliment to their brother John P. Slocum, manager and part owner, and Harry Short, George J. Charlot, potentate of El Jebel temple, mounted the stage at the end of Act 1, and received Connie Mack. Dixie Girard, Mlle. Andree Corday, and Bernice McCabe into the shrine, crowning them with the white fez. Songs by the audience followed the performance. Feb. 1-7, The Common Law.

The Fortune Hunter is always a safe card wherever and wherever offered, and the Denham Stock co. played it well Jan. 25-31. This week, The Chorus Lady.

The Orpheum Jan. 26-Feb. 1 offered a delightful bill. The McFarland Twins, Denver girls, who have won fame on the operatic stage, shared honors with the amazing Cecil Lean and Cleo Mayfield. John E. Hazzard delivered an entertaining monologue. Billy Gould and Belle Ashlyn had a varied number. Muriel and Frances made a hit with a singing and dancing act.

Another of George Kleine's motion picture masterpieces drew gathering audiences to the Broadway Jan. 26-Feb. 1.

Afternoon of Jan. 26 Kathleen Parlow and Wilhelm Bachaus appeared at the Broadway under the direction of Robert Slack.

FRANKLIN D. ANDERSON.

## WILMINGTON

### Premiere of Frank Craven's "Too Many Cooks"—Play Well Received

Frank Craven's new play, Too Many Cooks, was presented for the first time on any stage at the Playhouse Jan. 26, before a large and enthusiastic audience. Mr. Craven gave an excellent characterization of his role, that of a young man who has started to build his own home in the country. Inez Plummer, the leading woman, also appeared to splendid advantage as the wife. The play should have a long and successful career, as it is a comedy of rare excellence. Most favorable comments are heard all over Wilmington. William A. Brady and Winchell Smith journeyed down from New York for the premiere. It is understood the play will have a short road tour prior to its appearance in the metropolis.

G. DARE HOPKINS.

## FALL RIVER

The Richard Bennett co. presented Damaged Goods at the Savoy Jan. 26, with Raymond Bond, a resident of this city, as George Dupont. Mr. Bond gave a strong and convincing performance, and one that marked him as an actor of great ability, and who is destined to fill a prominent place among the young leading men of the stage. Howard Hall as the doctor, Mary Brown, Arleen Hackett, and Isabelle Winlocke were exceptionally good. An excellent performance witnessed by one of the most representative audience of the season. Many curtain calls.

Mallay-Denham co. Jan. 27-31 offered to large attendance Green Stockings, with Carolyn Elberta as Celia Faraday, and Gus Forbes as Colonel Smith, both of whom gave their usual enjoyable performance. The remainder of the co. gave capable performance.

At the Bijou the Bayliss-Hicks Players presented When Women Love Jan. 26-31, with Corrine Cantwell and J. C. Matthews in the leads. The stage settings were a special feature, and the performance gave satisfaction to large audiences.

At Hathaway's, New Bedford, Mass., the Lester Lonergan Players presented week of Jan. 26-31 for the first time in that city The Girl from Rector's. Amy Ricard after a week's absence returned to the cast. Miss Florence Mackie scored a big hit in a well-played part. J. Paul Jones made his first appearance with the co. Jan. 26 and made a good impression. The other members of the co. gave excellent support.

Raymond Bond, of Damaged Goods co., was the guest of friends while in town Jan. 24-26. Mr. Bond's children are at present living here.

W. F. GEE.

## SCRANTON

The Morton Opera co., which is to be here indefinitely, is making good, and playing to capacity business. The attraction for week of Jan. 26 was The Girl from Nowhere, in which John McGowan as Arthur Hummington, Laura Jaffray as Rose Columbia, and Mary Kilcoyne as Mrs. Gillibrand scored decided hits. Madame Sherry Feb. 2-7.

At the Poli the Imperial Opera co. headed an excellent bill week of Jan. 26 to very good business.

Teehow's Cats and Kaiser's Myrianbone headed a good bill at the Majestic Jan. 26-31.

Charles E. Hamilton, who for many years has been connected with the local theaters, has just received word from the Executive Committee of the International Organization of Bill Posters that he has been appointed an organizer. This comes to him as a reward for faithful services.

Fred L. Lorraine, who has been manager of the Morton Opera co. here, left for Boston, Mass., where he will take charge of another Morton Opera co., which will open at Keith National Theater Feb. 9, with The Red Mill. Charles Rinkendorf will take his place here.

C. B. DEMMAN.


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## KANSAS CITY

The Pleasure Seekers, seen at the Shubert Jan. 25-31 were quite the merriest and best thing in the musical comedy line that Kansas City has had this season. The Honeymoon Express Feb. 1-7.

The Grand had The Girl of My Dreams for the week of Jan. 25, playing to a satisfactory week's business. The play has been seen here before, but with a different cast. The Countess Olga von Hatzfeldt and May Purviance headed the co., both appearing to splendid advantage. The support was adequate. The Trail of the Lonesome Pine Feb. 1-7.

The Auditorium Stock co. put on St. Elmo for the week of Jan. 25-31, playing to good business. The version of the play was a revised and modernized one, and was splendidly handled by the very capable organization. Henry Mortimer gave a strong performance in the name part. Frances McHenry shared in the honors as Edna Earl. While Clarence Oliver, Henry Crosby, Diana Dewar, and E. J. Blunkall contributed to the success of the production. The Servant in the House Feb. 1-7.

The Orpheum had Harry Fox and Yanoel Dalty as the toplisers of a very entertaining bill for the week of Jan. 25-31, playing to the usual good business. Joe Welch, also featured, was a hit.

Edna Aug held the place of honor on the bill at the Empress for the week beginning Jan. 25. Other acts found favor as usual, while the customary large crowds were in attendance.

The Hippodrome packed them in nightly Jan. 25-31 with another big bill of clever acts. Circus numbers combined with the vaudeville acts are making a hit at this theater.

The Crackerjacks held the boards at the Gayety for the week ending Jan. 25, playing to good business. Vanity Fair Feb. 1-7.

The Willis Wood had The Monte Carlo Girls Jan. 25-31, opening to two big Sunday audiences. Flirting Widows Feb. 1-7.

The Globe had the best bill of its season Jan. 25-31; excellent patronage.

Burnah Breisw, a Kansas City girl, was seen before a home audience during the past week in The Pleasure Seekers, and was the recipient of much applause. Miss Breisw is well known to Kansas Citians through her ability as a tennis player, as she was a former joint holder of the double title for women in the Missouri Valley championships.

D. RANDY CAMPBELL.

## JERSEY CITY

Freckles was an excellent drawing card at the Majestic Theater Jan. 26-31.

The Lure of New York was the picture attraction at the Academy of Music with vaudeville acts.

The Operatic Trio headed a biz bill at the Orpheum Theater Jan. 26-31.

The Monticello Theater management changed Jan. 26, when Manager Epstein turned the house over to Manager McCarthy. The latter has been identified with open-air houses for three summers.

What Happened to Mary was the attraction at the Gayety Theater, Hoboken, Jan. 26-31 to good patronage. Cecil Fay headed the stock co. for this production only, and was excellent in the name part. The entire co. appeared to advantage. Graustark Feb. 2-7.

Sam Howe's Lovemakers were at the Empire Theater, Hoboken, Jan. 26-31 to capacity houses.

Nine biz vaudeville acts at the Hudson Theater, Union Hill, Jan. 26-31 drew immense houses. A new Gus Edwards's act, Graduation Day, and the Six American Dancers headed the bill.

Lorna Elliott returned to the Broadway Theater, Bayonne, and Life's Show Window was the play put on by the stock co. Jan. 26-31 to very good business. Miss Elliott was given a royal welcome by her many admirers.

WALTER C. SMITH.

## IOWA FALLS

The Tramp Printer, written by Manford Byseas, editor of the Thompson (Ia.) Courier, is to be given its first presentation by the Lawrence Deming Theater co. at Guthrie Center, Ia., the week of Feb. 9. Mr. Byseas is also the author of The Foreman of Twilight Ranch.

Judge J. A. Harvey died at his home in Perry, Ia., Jan. 17. Mr. Harvey was the father of E. M. Harvey, a well-known Iowa newspaperman and for several years past general agent for the Hagenbeck-Wallace Show.

Mr. and Mrs. J. L. McClinton, who have been interested in theaters in several mid-West cities, have secured a long lease on the Packard Opera House at Cedar Falls, and will open it about April 1 with vaudeville and pictures.

Miss Hazel Haslem and Mr. Henry Watt, of The Shepherd of the Hills co., were recently married at Storm Lake, Ia.

Harvey D. Orr, manager of the Orpheum Theater in Muscatine, and now interested in several stock cos. and road attractions, announces he will enter the musical comedy field next season and offer a co. of twenty-five people in this territory.

It is reported on good authority that Raymond Dutro, business-manager of the Cecil Theater in Mason City, will soon join the benedicts.

Hardy Friend, manager of a vaudeville theater in Marshalltown, recently eloped to Chicago with Miss Hazel White, formerly of this city.

FRANK E. FOSTER.

## SEATTLE

At the Moore Jan. 19-24 the attraction was Robert B. Mantell, supported by an efficient co. in King John, Richelieu, Merchant of Venice, Macbeth, King Lear, and Hamlet. The attendance ranged from medium to large houses. Mr. Mantell's work in all the characters elicited much applause. His interpretations were accurate and powerful.

The offering at the Metropolitan was Quo Vadis in films Jan. 18-24.

Sherlock Holmes Jan. 19-25 at the Seattle was given a good presentation by a capable co., with Dwight A. Meade in the title-part, and James Dillon as Dr. Watson. The attendance was satisfactory.

The College Girl Jan. 19-25 was presented at the Tivoli with snap and vim. The Romig Twins made a hit with their vocal work.

Anna Pavlowa's Russian Dancers Jan. 17 gave an excellent entertainment at the Moore before a capacity house.

BENJAMIN F. MESSERVEY.

## SPOKANE

Antony and Cleopatra in moving pictures played to fair business at the Auditorium Jan. 18-21. The Sea Wolf film drew well Jan. 22-24. De Koven Opera co. in Robin Hood Jan. 26-28.

The name of the Orpheum will not be changed. After Feb. 1 there will be three shows each day from the S. and C. Circuit, with six attractions, and a reduction from present prices. The bookings of the past week at the Orpheum were good.

The American Theater management has secured the rights here for the Klaw and Erlanger film productions. The first film will be started next Tuesday. The Life and Works of Richard Wagner.

W. E. MCCAIN.

## DETROIT

A Shakespearean treat of more than ordinary moment was William Faversham's spectacular production of Othello. It is the consensus of the press that the current offering places Mr. Faversham in the foremost rank of Shakespearean producers on the contemporary stage. E. D. Maclean's portrayal of Othello shared honors with Faversham's lean. Excellent attendance recommended at the Garrick Theater. On Friday evening and Saturday matinee Julius Caesar was offering. Next week, The Family Cupboard.

Harry Lauder drew capacity houses at the Washington Theater every afternoon and evening Jan. 26-31. Next week, The Washington Players will offer Disraeli; or A Husband.

The Detroit Opera House was unexpectedly dark Jan. 26, George M. Cohan's opening being delayed until Tuesday, Mrs. Cohan underwent a slight operation on Sunday and Mr. Cohan returned to New York from Cleveland to be with her. He arrived back in Detroit on Tuesday to open the week in Broadway Jones.

Jacob Jeffreson, Jr., headed the bill at the Temple Theater week of Jan. 26. Mr. and Mrs. Vernon Castle in motion pictures was an added feature.

At Miles Theater week of Jan. 26 Edith Helena headed an interesting vaudeville bill.

Keane Bo drew crowded houses to the Lyceum Theater Jan. 25-31. Next week, The Divorce Question.

Burlesque was represented in Detroit week of Jan. 25 by The Jolliant Maids at the Gaiety, and The Merry Burlesquers at the Garrick.

Ziegfeld Follies opened at the Detroit Opera House Feb. 1.

ELTY A. MASON.

## CLEVELAND

The following attractions were at the local houses last week: Opera House, Christie MacDonald in sweethearts; Colonial Upstreets Matinee; Metropolitan, The Great Divide; Prospect, Happy Hooligan; Hippodrome, Vaudeville, with Galetti as headliner; Miles, Vaudeville; Star, Dave Marion and co.; Empire, The Broadway Belles.

Gertrude Hoffman gave a tango tea at the Colonial Theater following the Friday matinee last week. Those who attended were invited on the stage to dance with members of the co. Tea was served in real Chinese cups by Ching Ling Foo, assisted by Miss Chee Tay, the dainty Chinese prima donna.

W. H. Gilligore has resigned as treasurer of the Prospect Theater.

George Chenet, manager of the Empire Theater (Progressive Wheel), reports that business is better than expected and that his house is packed at nearly every performance.

Charles A. Garner, press representative of the Priscilla, has returned from Chicago, where he has been booking acts for his house.

Pat Stromberg was the added attraction at the Miles last week.

Manager Downs, of the Knickerbocker, is showing the Rainey African Hunt pictures first part of this week. Mr. Downs offers special scenery and stage effects to bring out the pictures more natural and it has proved a great success.

Helen Marcus, the ingenue of the Vaughan Glaser co., has returned to the cast after an illness of two weeks.

M. L. MACK.

## HARTFORD

The Playlovers' Club presented A Marriage of Convenience, by Dumas, at the Parsons' Theater Jan. 26, for the benefit of the Shelter for Women. Blanche Ring in When Claudia Smiles delighted a good gathering of her admirers Jan. 27, 28.

The second concert of the season of the Hartford Philharmonic Orchestra, with Leopold Godowsky as the soloist, was given Jan. 29, and proved even more popular than the last. Help Wanted drew well Jan. 30, 31.

Poli's Theater, for the week of Jan. 26, had a bill of uniformly high order, and was crowded at every performance. The Rouse Warmers headlined, and Rae Eleanor Ball, violinist, was warmly received.

Papers have been filed in the office of the Secretary of State, incorporating the B. F. Keith Theater Co., of Hartford, with a capitalization of $100,000. The papers are signed by members of the Hartford law firm of Green, Hyde and Shipman, but no information as to the real significance of the incorporation can be got from this firm.

The Princess Theater has dropped Warner's Features and arranged a new programme consisting of the Licensed pictures of the General Film Co. and those of the Universal Film Co. The first feature of the License part of the programme was the Lubin production of Charles Klein's The Third Degree, which drew tremendously.

LAWRENCE SHEPARD.

## ALBANY

At Harmanus Bleecker Hall Jan. 26-28 The Midnight Girl delighted large audiences; the numerous song numbers by George MacFarlane and Margaret Romaine were most pleasing features of the performance. All Aboard, with Lew Fields and his able co. of associates, scored a great big hit with full capacity audiences. Damaged Goods Feb. 2. Mischa Elman Feb. 3.

The Family Cupboard Feb. 4-6.

The Broadway Girls, featuring George P. Murphy, and Miner's Big Frolic co. filled the week Jan. 26-31 at the Empire to big business; both attractions provided lively burlesque offerings.

At Proctor's Grand, a good bill was seen headed by Edward Davis and co., Mrs. Gene Hughes, Florence Mascott, and the Aerial Lloyds. Large audiences prevailed for the week.

Vaudeville and pictures at Proctor's, Leland and Majestic drew large crowds.

James H. Rhodes, of the Empire, says the tango contests at his house are proving a popular added feature.

Howard Graham, the popular manager of Proctor's Grand, who has been ill for several weeks past, has taken a Southern trip to recuperate.

G. W. HEDRICK.

## NEW ORLEANS

A splendid co. presented Milestones at the Tulane Jan. 25-31, and played to big houses during the engagement. Stop Thief Feb. 1-7.

Officer 666 was the bill at the Crescent for week of Jan. 25-31. Both attendance and performance were fair. The Blindness of Virtue Feb. 1-7.

Mr. Alfre's French Opera Trouse at the French Opera House continues giving excellent performances to satisfactory audiences. La Tosca Jan. 25. Rigoletto and Verdi Night, commemorative of the composer's centenary, Jan. 27. Madame Butterfly Jan. 29. L'Africaine Jan. 31.

The features at the Orpheum for week of Jan. 26-Feb. 1 were: Alice Eis and Bert French, Francis Mellan, Minnie Allen, Carl McCullough, Redford and Winchester, Johnnie Small, and Small Sisters, Claude Rauf, and motion pictures.

Malha and Kubelik appeared at the Athenaeum Feb. 2.

The Lafayette, Trianon, Tudor, Plaza, Hippodrome, and the many smaller motion picture houses are drawing well.

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**Wanted—Information**

in regard to the whereabouts of HENRY CLIFFORD sometimes known as HENRY UDERITZ, who was formerly with The Kinkaid Indian Medicine Co. Address Lee Davis, Attorney at Law, Norwich, Conn.



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## MAY IRWIN ILL IN PORTLAND

### Caught Cold on Train and is Attacked by Acute Neuritis—Engagement Cancelled

May Irwin is ill in Portland, Ore., and The Widow by Proxy was not given at the Heilig on the night of Jan. 25, as announced.

Miss Irwin caught cold on the train out of Dunsmuir and contracted an attack of acute neuritis while the train was held up by the flood night of the 22d. On the preceding Saturday night she fainted twice from pain, and her physician, Dr. Whiting, ordered her to suspend work for a week. Her engagements were canceled for one week.

## HAYMAN QUITS W. V. M. A.

Edward C. Hayman has resigned from the Western Vaudeville Managers' Association. Harry Robinson, manager of the club department, has turned over his affairs to George Van, who will now direct the club and cabaret department.

The resignation of Mr. Hayman is said to follow a new ruling that owners of any interest in theaters booking through the association can no longer hold positions dealing directly with other theater managers. Mr. Hayman owns an interest in the Kedzie Theater in Chicago, which has made him independently wealthy. Mr. Hayman now becomes an artists' representative, with full privileges of placing his acts through the association. Burt W. Cortelyou succeeds Hayman. Mr. Robinson has as yet made no future plans.

## VAUDEVILLE NOTES

Pauline is this week playing at the Colonial, a Jones, Linick and Schaefer house.

Billie Reeves, the original drunk in Karno's A Night in an English Music Hall or The Mumming Birds, is now appearing in a revue, Too Full for Words, at the Empire in Johannesburg, South Africa.

Inmates of the Home for Incurables, Third Avenue and 182d Street, were treated by the kindness of B. F. Keith to a three-hour vaudeville performance on Wednesday, Jan. 28. The artists who appeared were: Violinsky, Mayme Remington and Picks, Bert Melrose, Percy Weinrich and Dolly Connelly, Cecilia Wright, Bert Hanlon, Lee and Cranston, Joe Lowrie, Keno and Green, Cotter and Boueden, Andrew Kelly, and Ashley and Currfrew.

The London newspapers are still commenting upon Marie Lloyd's reception in this country. The London *Pelican* says: "Somehow, one way and another, America does not seem to have treated Miss Marie Lloyd just as kindly as it ought to have done, and her experiences in the States seem to have been a positive sequence of troubles. Here in London a large public is eagerly waiting for her to return. There can be no question as to her well-wishers in London. Why doesn't she come back to us, and do so quickly, too? In the language of the song, slightly altered, 'Across the ocean blue, Marie, we sigh, and sigh, and long for thee.'"

The Redheads has been successfully received in London. The London *Stage*, in commenting upon the cast, says: "Miss Kitty Barlow is admirable as Lucille, and provides a fine foil for the humor of Mr. Sam Liebert. Mr. Liebert is one of the best Hebrew comedians we have had in this country; he is resourceful and capable, and his running fire of humorous comment causes much laughter. Miss Cordelia Haager looks charming and acts in delightful fashion as Ruth Crane; Miss Ivy Sheppard is duly imposing as the female detective, and Mr. George Austen Moore sings well and dances neatly as Mr. Morgan."

During the recent appearance of The Green Beetle in Buffalo, the Buffalo *News* commented enthusiastically upon the playing of Madge Voe in the leading role. The *News* refers to Miss Voe as the clever star scoring a hit in the playlet, and said: "Miss Voe is a charming American girl, and has been peculiarly successful in the portrayal of Chinese characters. In Chicago she was the guest of the Chinese consul and his wife, Mr. and Mrs. Hipp Lung. 'The coat which I wear in the second act,' she said, 'was given to me by Mrs. Hipp Lung, who also presented me with a gold and jade bracelet, a quaint, heavy affair, bearing an inscription which she was certain would protect me from ill luck and sickness.'"

The Mueller Brothers have started another tour of the Doyle time.

Edward McLean, manager of the Warwick Theater, Brooklyn, and Dolly Hornby, assistant head usher of the Palace Theater, were married on Dec. 6.

Marie Lloyd is now using a song, "Oh, Oh, What She Doesn't Know," by Frieda Hall, in private life the wife of O. L. Hall, dramatic critic of the Chicago *Journal*.

Zena Keefe opened on the Pantages time on Jan. 5 in a college turn, Zena Keefe and Ten.

Cæsar Rivoli is to tour the Interstate time.

Hilda Glyder sailed for England last week. She plans to play the English halls and Continental houses.

Tom Linton and the McMahon Sisters opened at the Empire, Bristol, England, on Jan. 5.

Nadell and Kane, who have been playing Orpheum and Western Vaudeville Association time, are now being placed in the Eastern houses by the Casey Agency.

Walsh, Lynch and company, who have been playing Huckins Run for five years, have just opened in a new edition of their little melodrama. Frank E. Lynch, Laura Lawrence, and Billy Long are in the sketch.

St. Louis' newest theater, the Park, situated at Hamilton and Delmar Avenues, opened its doors for the first time on Monday, Jan. 19. Architectural experts pronounce this one of the handsomest theaters in the world.

Lillian Mortimer has cancelled her contracts with the Moss Empires in England. She had planned to present her sketch, Po' White Trash, abroad.

W. C. Fields sailed from Southampton for Cape Town, South Africa, on the *Edinburgh Castle* on Jan. 10 to fulfil contracts with the African Theaters Trust, Limited.

Neil Kenyon surely has a tremendous following at home. All the English theatrical publications carried special cable stories of his successful Colonial Theater debut and commented enthusiastically upon his hit.

Frank Keenan is winning splendid newspaper notices on the Coast in Willard Mack's playlet, Vindication. The Portland *Oregonian* refers to Mr. Keenan as one of our "best known delineators of character roles," saying he "plays with a gentle charm and strength that delights." The same reviewer says: "It is a beautiful little sketch, full of sweet truths and sentiment."

The Pat Casey *Bulletin*, the interesting little weekly publication of the Pat Casey Agency, has returned. The *Bulletin* suspended publication in order to ascertain if it would really be missed. The protests were so strenuous and so many that E. K. Nodel, the manager of Mr. Casey's producing department and the *Bulletin's* managing editor, had to resume his editorial desk. So vaudeville's "500" breathed a sigh of relief.

Lydia Yeamans, daughter of Annie Yeamans, has returned from Australia and recently opened at the Crown in Chicago in character impersonations.

"Gunboat" Smith began a tour of the Pantages time at Saskatoon, Canada, on Jan. 29.

The Four Lavellis, having finished the Interstate Circuit, are now working East on the Western vaudeville time. They expect to open on the United time late in March at the Fifth Avenue Theater.

Isabelle Winlocke has left vaudeville and is now playing Madame Du Pont in Damaged Goods.

Lillian Jewell, owner and chief manipulator of Jewell's Mannikens, and Rex B. Faulkner were married recently in Chicago. Mr. Faulkner is the leader of the American Newsboys' Quartet.

## ACTOR INHERITS MOTHERS ESTATE

Harry Ogden Crane, under the will of his mother, filed Jan. 29 in the Surrogate's Court of this city, inherited the entire estate of $2,400 from his mother, Mme. Ogden Crane, a well-known music teacher, who died Jan. 4 of this year.

## THEATER ORDERED CLOSED

Until put in safe condition Miner's old Eighth Avenue Theater has been ordered closed by Fire Commissioner Adamson. The theater has been used for vaudeville and motion pictures of late. Prior to his death Henry C. Miner ran it as a variety house.

## CHARLES OLCOTT IN ENGLAND

Charles Olcott scored at his English debut at the Empire, Kilburn, recently. Mr. Olcott was booked for the British halls by Will Collins. New York had a recent view of his novelty piano act, A Comic Opera in Ten Minutes, at the Palace.


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## HISTORICAL PAGEANT

### St. Louis Will Have Percy Mackaye Help to Produce Drama with 6500 Actors

St. Louis will stage the largest drama ever staged in America.

Percy Mackaye, Joseph Lindon Smith, who is associated with Mr. Mackaye not only as a producer but also as an actor in The Bird Masque; Frederick S. Converse, who collaborated with Mr. Mackaye in the writing of two operas, and Dr. Thomas Wood Stevens, head of the dramatic school at the Carnegie Institute, Pittsburgh, are to be the producers.

The St. Louis drama will have in its cast a total of 6,500 actors. The piece will be entitled The Pageant and the Masque of Saint Louis. It will be given the last week in May in a natural amphitheater in Forest Park to celebrate the one hundred and fiftieth anniversary of the founding of St. Louis. To carry out the details of the drama, the city is now engaged in raising by popular subscription a fund of $100,000. The cost of the stage alone, upon which work has been begun, is estimated at $20,000.

## LIEBLERS SUED

### Cincinnati Man Accuses Louis N. Parker of Taking Idea in "Joseph and His Brethren"

A suit was filed against the Liebler Company and Louis N. Parker on Saturday in Cincinnati by Robert Wessel, a local teamster. The complaint accuses Louis N. Parker of having taken the idea of Joseph and His Brethren from a play written by Wessel. "The arrangement of acts and lines are not identical," says Wessel, "but my ideas are duplicated from beginning to end." The ideas of both plays are taken from the Bible.

While ordinarily similarity in the arrangement of ideas detects plagiarism where there is any, the parallel in this case would mean little, inasmuch as the Bible story has a real dramatic unity as it stands.


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## HELENA FREDERICKS IN BRONX

By special request, Helena Fredericks will appear at two performances at Keith's Bronx Theater next Sunday. Miss Fredericks will give her big London success, "Impressions of Great Singers."

## FROM BALTIMORE

**"Romance" Warmly Welcomed.**
**"Joseph and Brethren" Best Spectacular Treat in Seasons.**
**Stratford Players Open.**
**Forbes-Robertson Here, Feb. 23.**
**Newman Travel Talks Popular.**

BALTIMORE, Feb. 3 (*Special*).—When the box-office receipts are compared at the conclusion of the present season, they will doubtless disclose the fact that the past week registered some of the largest business of the year, with two such productions as Joseph and His Brethren and Within the Law. The Liebler play was to my mind the best spectacular treat we have had in many a season, and by far the best staged and most satisfactorily acted piece of the late Century Theater achievements. It is seldom one sees such exquisite stage pictures as revealed in this play. The work of Brandon Tynan, James O'Neil and Pauline Frederick will always remain as one of the most convincing exhibitions of histrionic art seen here during the past five years.

The first performances of Within the Law in Baltimore have been drawing capacity houses. A big surprise was furnished by the exceptionally splendid work of Catherine Tower as Mary Turner. This actress, though unknown, scored one of the most substantial successes ever recorded in this city.

At Ford's this week Doris Keane is making her first appearance here in Romance. Miss Keane has been a particular favorite of the writer since the days of The Hypocrites, and it was with genuine satisfaction that we watched her work on Monday night. Her versatility, poise and intellectuality are brought in this role to a conception that is compelling in its force. The cast contains several new players not seen during the run of the play in New York. Both William Courtenay and A. E. Anson are missing, and Leslie Faber and H. Nye Chart now have their roles. The play was greeted with much enthusiasm, Miss Keane receiving an ovation. Feb. 9, Raymond Hitchcock in The Beauty Shop.

At the Academy on Monday night the Stratford-Upon-Avon Players began a successful engagement. A tremendous amount of interest has been aroused here by the coming of these players, and numerous theater parties and benefits have been arranged. Mr. Benson is well known in Baltimore, and he has received a hearty welcome, both from the public and press. A large and brilliant audience saw the opening performance on Monday night, which was The Taming of the Shrew. Week of Feb. 9, Oh! Oh! Delphine.

In the production of The Chorus Lady last week, the Poli Players scored one of the biggest successes of the season. In the title-role Grace Huff had the best opportunity afforded her this season, and gave a most artistic performance. Fay Wallace also scored a triumph as the younger sister. The Fortune Hunter is the present week's offering.

The Chicago Opera company will inaugurate the second half of the Baltimore season of grand opera at the Lyric on Friday, Feb. 6, when they will sing Madame Butterfly, with Zenatello, Basal, Frederici, and Keyes. The other performances will be given Feb. 13, 20, and 27.

The Messrs. Ford have secured the only appearance in Baltimore this season of Ernestine Schumann-Heink. She will give a recital at their house on the afternoon of Feb. 17, and her programme will embrace a wide range of songs, arias, and ballads. She will be assisted by Nina Fletcher, violinist, and Katherine Hoffman, pianist.

Forbes-Robertson will begin his farewell Baltimore engagement at Ford's on Feb. 23, and present indications point to a record week, as mail orders have already begun to pour in. His repertoire will include Hamlet, Passing of the Third Floor Back, The Light That Failed, and Miss and Men.

The management of the Academy of Music deserve the highest praise for the splendid work they have accomplished in establishing the popularity of the Newman Travel Talks. It has become necessary to repeat them at night at Albaugh's Theater. Standing room is the only thing available both at the afternoon and evening courses.

I. BARTON RIEMS.

## NEWARK

### New Majestic Opens—Brownell-Stork Company in Fine Presentation of "Kindling"

Chauncey Olcott, who still retains his wonderful voice and personality, paid his annual visit to Newark Jan. 26-31, presenting Shameen Dhu. Mr. Olcott is at his best. His supporting co. is exceptionally strong, including Constance Molineaux, Feb. 2, Henry Miller in The Rainbow.

Little Miss Brown, so well liked last season, repeated her success at the Shubert Jan. 26-31. Madge Kennedy is still Little Miss Brown, and her work is delightful. Within the Law returns Feb. 2—a second engagement this season.

The Brownell-Stork co. presented Kindling at the Orpheum Jan. 26-31, giving a wonderful performance. When Miss Brownell played Madame X last season, it was decided she was at her best, but her portrayal of Maggie Schultz far excels any work she has done during her successful stay in Newark. She displayed all the finer qualities of the role enacted, and has added another great success to her many others. Clifford Stork, too, neared the perfection mark as Heinrich, the husband. The rest of the co. gave unusually splendid performances. Feb. 2, The Little Minister.

The New Majestic Theater opened its doors Jan. 26, presenting The Shepherd of the Hills. The new theater is very attractive, and has a seating capacity of 1,600. Harry M. Hyams, who is no stranger in Newark, is the manager. Feb. 2, Where the Trail Divides.

The Oaden Stock co. presented Billy, the Kid Jan. 26-31. Next week, Dr. Jekyll and Mr. Hyde.

Beauty, Youth and Folly co. pleased large audiences at Miner's Jan. 26-31.

Proctor's had an interesting programme Jan. 26-31 with Dunbar's Nine White Hussars as headliners.

At Keeney's Theater the Magic Kettle was the headliner Jan. 26-31. GEORGE B. APPLEGATE.

## MONTREAL

### Gilbert and Sullivan Opera Company, with De Wolf Hopper, Well Liked

Rose Stahl in Maggie Pepper made a most pleasing impression at His Majesty's Jan. 26-31. It is her first visit to us as a star. Percival T. Moore, a Montreal boy, was in her support, and gave a creditable performance. Feb. 2-7, Tom Terriss in a Dickens repertoire.

De Wolf Hopper and the Gilbert and Sullivan Festival co. were well received at the Princess Jan. 26-31. The operas given were Iolanthe, Pirates of Penzance, and Mikado, and all were beautifully staged and well sung. Mr. Hopper has evidently lost none of his popularity here. Alice Brady, Gladys Caldwell, Herbert Waterous, Arthur Cunningham, an old time Montrealer, and Arthur Aldridge are some of the chief members in an all round good co. Feb. 2-7, May Robson.

Fatima, the Turkish dancer, was a feature at the Orpheum.

The Francais presented a good bill, the Four Musical Misses being a feature.

The stock co. at the National gave a fine performance of Dumas's Le Demi-Monde.

The Social Maids, headed by George Stone and Etta Pillard, played to big business at the Gayety.

How hits can be made in small parts was strikingly instanced in two cases last week.—the one instance being the performance of the old marquis in prison scene of The Only Way by Young Forbes-Robertson, a nephew of Sir Johnston, and the other that of Bianca in the Faversham production of Othello by Louise Wakely.

The Irving Dramatic Club produced Ibsen's Ghosts in a highly creditable manner at the Auditorium Jan. 19.

During Martin Harvey's engagement at His Majesty's for five performances out of eight the house was sold out and standing room at a premium.

W. A. THEMANSE.

## ALLENTOWN

### Nat Goodwin Returns to the Stage in Collier's "Never Say Die"

Nat Goodwin, supported by Beatrice Moreland, made his first appearance in William Collier's Never Say Die, and incidentally his first stage appearance in several years, at the Lyric Theater, Jan. 30. A capacity house greeted him with enthusiasm.

Field's Minstrels Jan. 26: S. R. O. Traffic in Souls is the attraction at the Lyric this week.

Edward E. Rice's The Dog will have an early tryout here. This is the play by Mr. Lawshe, formerly dramatic editor of the Louisville *Courier-Journal*. Mr. Lawshe is now business manager of Madam President.

FORD L. SHOTWELL.

## SAN FRANCISCO

The Columbia's attraction Jan. 25 was Adele and a big house greeted co., and particularly the principals, Carolyn Thompson and John Park.

The Alcazar did very well with Andrew Mack week of Jan. 26.

The Cort opened with E. H. Sothern Jan. 26. Julia Marlowe did not appear with the co. owing to illness.

Marie Dressler was to open at the Gaiety Jan. 26, but the play, The Merry Gambol, has been indefinitely postponed. Instead Traffic in Souls in pictures has been placed there.

Pavlowa made such a success with her dancing that she gave a return exhibition Jan 24 at the Valencia.

Butt-Rumford gave a concert Jan. 31 at Scottish Rites Hall and Josef Hofman will give a concert Feb. 8.

John McCormack and Jean Gerardy will give concerts in the near future.

The Players' Club produced The Bells and How He Lied to Her Husband Jan. 27.

The Orpheum had Frances Cameron as a headline week ending Jan. 31. The Empress had the Ladies' Kilties Band, and Archie Goodal as features, while Pantages offered Walter Terry and his Fiji girls.

A. T. BARNETT.

## THIRD ACADEMY MATINEE

The American Academy of Dramatic Arts will present this season two examples of the work of the late W. S. Gilbert. Tomorrow afternoon, Feb. 5, in the Empire Theater, the three-act satirical comedy Engaged will be given, preceded by a one-act play, The Bracelet, by Alfred Sutro. On Thursday afternoon, Feb. 26, the school will produce the three-act romantic drama, Broken Hearts.

## CHANGES AT HIPPODROME

After twenty-one weeks the spectacle America at the New York Hippodrome is undergoing rejuvenation. The management has introduced a number of new circus acts. These include Captain Gruber and Mlle. Adelina's animal act, with elephants, horses and dogs; the Mirano Brothers, equilibrists; Alexis, with his aerial device, the Cloud Swing; Van and Bell, boomerang throwers, and the Pillis Family of equestriennes.

Cecil Ryan, who replaced Glen Hall in the principal tenor role of The Madcap Duchess, has been engaged by Winthrop Ames. He opened Monday in Boston in Prunella. He plays two parts, Callow and Tenor.


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## WITHDRAW FROM TYSON

### Klaw and Erlanger Selling Seats Direct from Their Box-Offices

Above the grouped theater-advertising cards of the various playhouses associated with Klaw & Erlanger there appeared in last Monday's daily paper the following card:

"IMPORTANT TO THEATREGOERS!

"These theaters and attractions have no dealings whatever with The Tyson Company, and no tickets will be found on sale at any of their agencies or hotel stands. The best seats for all performances at these theaters can be obtained at the box offices at the regular box-office prices."

The significance of this notice is understood to be explained by the fact that the Messrs. Shubert have recently acquired an indirect if not direct interest in the Tyson ticket agency through Mr. Ray F. Comstock, manager of the Princess Theater, and generally accounted an intimate business associate of the Shubert firm.

How this will affect the sale of tickets to the Tyson Company remains a matter of conjecture, but the Shuberts, it is said, reserve for themselves the right to sell tickets to their attractions wherever they choose, irrespective of where these may be playing at the time.

The New York *Times* says that "at the time of the sale of some of the stock in The Tyson Company last week it was generally reported that Comstock had put $20,000 into the concern and that the Shuberts would stand good for any of the firm's debts. This was denied, although J. J. Shubert admitted that the Shuberts had agreed to extend some credit to The Tyson Company. Mr. Comstock said that the amount of stock he purchased was far less than $20,000 worth, but would not state the exact amount. He also denied the report that he was to assume the management of the ticket company.

"The Shuberts are expected to retaliate by cutting off the supply of tickets for their theaters now being sold to other ticket agencies, in which case the dividing line between the followers among the ticket brokers of Klaw & Erlanger and the Shuberts would be closely drawn."

## HOPP LEASES GARDEN

### Julius Plans Repertoire Company to Present Plays Without Commercial Appeal

Julius Hopp has arranged to establish a repertoire company to present modern, classic, and other dramas which have no commercial appeal, in the Garden Theater beginning March 22. The plays to be produced each prospective week will be similar to those of the repertoire theaters existing all over Europe. The working people of New York who are affiliated with the Wage Earners' Theater Leagues will obtain all tickets for the orchestra at 50, 35 25 cents. Regular prices of 50 cents to $1.50 will prevail at the box-office for people who do not work hard, and consequently have money. Mr. Bartley Cushing will be associated with the enterprise as stage director. The repertoire of plays to be presented during the first two weeks will be announced shortly.

## YALE MEN GIVE PLAYLETS

The Players of the Yale University Dramatic Association will reach New York on Feb. 14 after a tour of 2,415 miles. They will give two performances, one matinee and the other evening, at the ballroom of the Hotel Astor, of three one-act plays, Shades of Night, by Captain Robert Marshall; Gringoire, by Theodore de Banville, and Fritschen, by Hermann Sudermann.

Joan Sawyer, the popular dancer, has leased the Palais de Danse, which is an adjunct of the Winter Garden. Her partner in dancing is John Jarrott.

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## NEW THEATRICAL TRUNK

William Bal, Inc., New York, the well-known makers of trunks for the theatrical profession, are putting out a new style personal wardrobe trunk. This trunk comes within the margin of size, prescribed by the

railroads, to avoid excess baggage charges. It was this idea of affording an escape from the burdensome tax due to oversize that led them to undertake other innovations in the planning of their wardrobe trunks. The result is that they have perfected a trunk in which every square inch of inside space is utilized and which helps to add to travel and hotel life more of "all the comforts of home."

The new trunk has met with the instant approval of a large number of professional people who have to spend so much of their time away from their own hearthstones and the conveniences of a fixed abode. The "Bal" store in New York is booking orders as fast as the factory can turn out these wardrobe trunks.

A handsome folder in colors gives full details of this new line for men and women travelers. It is sent to anyone interested.


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# DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.*

### DRAMATIC

ADAMS, Maude (Chas. Frohman): N.Y.C. Jan. 5—indef.
ALCOTT, Clara, Ruth (Henry W. Savage): Waterbury, Conn., 4. Meriden 5. Hartford 6-7. Providence 8-14. Springfield, Mass., 15-16.
ARIZONA (Cohan Brothers): Lawrence, Ia., 4. Paola 5. Ft. S. Harris 6. Sidney 7. Glenwood 8.
ARLISS, George (Liebler Co.): Phila. 2—indef.
AS Per (Mayer, Shubert): N. Y. 12—indef.
BABY Mine (Richard Carle): Phila. Pa., 4. Pennsylvania 5. Reading 6. Beaver Falls 7. Rochester 8. Salem 10. Akron, O., 11. Youngstown 12. Meadville, Pa., 13. New Castle 14.
BARRYMORE, Ethel (Chas. Frohman): Phila. 9-14.
BEAU Brummel (Klaw and Erlanger): Seattle, Wash., 2-5. Calgary, Can., 6-7. Edmonton 8. Saskatoon 9. Regina 10. Winnipeg 11-12. Minneapolis 13, 14, St. Louis 16-21.
BECAPE, The (Rowland and Clifford): Rochester, N. Y., 2-7.
BEMOND, H. Y., and Eva Moore (Chas. Frohman): N. Y.C. Jan. 7—indef.
BEYERWOMAN, Henry W. Savage): Ft. Worth, Tex., 2-3. Waco 4, 5. Austin 9, 10. San Antonio 11-13. Houston 16, 17. Galveston 18, 19.
BIGGER Me (S. T. King): Grand Rapids, Mich., 1-4. Kalamazoo 5. Tecumseh 6. Toledo, O., 8-10.
BILLY, Cupboard (Wm. A. Brady): Detroit 2-7.
BOUGHT and Paid For (Wm. A. Brady): Clyde, O., 2-7.
BOUGHT and Paid For (Wm. A. Brady): Yankton, S. D., 4. Vermillion 5. Canton 6. Sioux City, Ia., 8. Norfolk, Neb., 9. Fremont 10. York 11. Grand Island 12. Omaha 13. Lincoln 16, 17. Beatrice 18.
BREWSTER'S Millions (Lem Williams): Mauch Chunk, Pa., 4. Bethlehem 5. Freeland 6. Shenandoah 7. Ashland 9. Mt. Carmel 10.
BROADWAY Jones (Cohan and Harris): Charlotte, N. C., 4. Raleigh 5. Norfolk, Va., 6, 7.
BURKE, Billie (Chas. Frohman): N.Y.C. Dec. 22—indef.
CLARKE, Harry Corson, and Margaret Dale Owen: Calcutta, India, 1-March 1.
COLLIER, William (Chas. Frohman): N.Y.C. Jan. 6—indef.
COMMON Law: Denver 1-7.
CONSPIRACY: St. Louis 1-7.
CROSMAN, Henrietta (Maurice Campbell): Columbia, S. C., 4.
DAMAGED Goods (Richard Bennett): Phila., Jan. 26—Feb. 14. Balto. 16-21.
DEADLOCK, The (Drama Producing Co.): N.Y.C. Jan. 19—indef.
DIVORCE Question (Rowland and Clifford): Detroit 2-7. Columbus 9-14. Cinti., 16-21.
DIVORCE Question (Wingfield and Riding): Shenandoah, Ia., 4. Atlantic 5. Plattsmouth 6. Hamburg 7. St. Joseph, Mo., 8-10. Lincoln, Neb., 12, 13.
DONNELLY, Dorothy (F. C. Whitney): N.Y.C. Jan. 19—indef.
DREW, John (Chas. Frohman): Utica, N. Y., 4. Hamilton, Ont., Can., 5. London 6. Toledo, O., 7. Ann Arbor, Mich., 9. Jackson 10. Kalamazoo 11. Ft. Wayne, Ind., 12. Indianapolis 13, 14, St. Louis 16-21.
ESCAPE, The (Rowland and Clifford): Rochester, N. Y., 2-7.
EDMOND, H. Y., and Eva Moore (Chas. Frohman): N. Y.C. Jan. 7—indef.
EVERYWOMAN, Henry W. Savage): Ft. Worth, Tex., 2-3. Waco 4, 5. Austin 9, 10. San Antonio 11-13. Houston 16, 17. Galveston 18, 19.
EXCUSE Me (S. T. King): Grand Rapids, Mich., 1-4. Kalamazoo 5. Tecumseh 6. Toledo, O., 8-10.
FAMILY Cupboard (Wm. A. Brady): Detroit 2-7.
FANNY'S First Play: Chgo. Dec. 28—indef.
FAVERSHAM, William (L. L. Gallagher): Pittsburgh 2-7. N.Y.C. 9—indef.
FERGUSON, Elsie (Klaw and Erlanger): Rochester, N. Y., 2.
FIGHT, The (Henry B. Harris Est.): Syracuse, N. Y., 2-4. Rochester 5-7.
FINE Feathers (H. H. Frazee): Rochester, N. Y., 2-4. Buffalo 5-7. Toronto 9-14. London 16. Hamilton 17, 18.
FINE Feathers (H. H. Frazee: Western): Brookfield, Mo. 4. Macon 5. St. Joseph 6, 7. Trenton 10. Kirksville 11. Keokuk, Ia., 12. Mt. Pleasant 13. Galesburg, Ill., 14. Ft. Madison, Ia., 15. Burlington 16. Monmouth, Ill., 17. Canton 18.
FISKE, Mrs. (Harrison Grey Fiske): Macon, Ga., 4. Augusta 5. Savannah 6. Charleston, S. C., 7.
FOOL and His Money (Wm. H. Smith): Sterling, Kan., 4. Hillsboro 5. Larned 6. Great Bend 7. Abeline 9). Manhattan 12. Topeka 13. Lawrence 14.
FORBES - Robertson (Messrs. Shubert): Boston Jan. 26-Feb. 7. Washington 9-14. Norfolk, Va., 16-18.
GARDEN of Allah (Liebler Co.): Des Moines, Ia., 2-7.
GIRL and the Stampede (Morton and Lambert): Wytheville, Va., 4. Abingdon 5. Johnson City, Tenn., 6. Bristol 7. Greenville 9. Athens 10. La Follette 11. Knoxville 12. Dayton 13. South Pittsburg 14. Murfreesboro 16. Fayetteville 17.
GIRL and the Tramp (Fred Byron): Groesbeck, Tex., 4. Martin 5. Calvert 6. Bryan 7. Brenham 9. Giddings 10. Smithville 11. Yoakum 12. Cuero 13. Runge 14.
GIRL from Mumms (C. W. Bedford): Muskogee, Okla., 4. Okmulgee 5. Keith, Ark., 6. Hot Springs 7. Little Rock 9. Texarkana, Tex., 9. Shreveport, La., 10. Natchitoches 11. Alexandria 12. Monroe 13. Vicksburg, Miss., 14. Greenville 16. Clarksdale 17. Lexington 18.
LION and the Mouse (Geo. H. Bubb): Danbery, Ia., 4. Smithland 5. Onawa 6. Whiting 7. Remson 8. Alta 9. Ponca 10. Marathon 11.
LITTLE Lost Sister: American, Ga., 4. Macon 5. Augusta 6. Savannah 7. Orlando 8.
LITTLE Lost Sister (John Barnero): Trenton, N. J., 2-4. Atlantic City 5-7. Newark 9-14. Phila. 16-21.
LITTLE Miss Brown (Wm. A. Brady): B'klyn 2-7.
LITTLE Women (Wm. A. Brady): Wichita, Kan., 2, 3. Ottawa 4. Lawrence 5. Topeka 7. Salina 9. Manhattan 10. Concordia 11. Fairbury, Neb., 12. Hastings 13. Grand Island 14. Nebraska 17. Sioux City, Ia., 18-21.
LITTLE Women (Wm. A. Brady): Prov., R. I., 2-7.
LITTLE Women (Wm. A. Brady): Seattle, Wash., 2-7. Vancouver, B. C., 9-12. Victoria 13, 14. Nanaimo 16. Westminster 17. Tacoma, Wash., 18, 19.
LURE, The (Messrs. Shubert): Chgo. Jan. 18—indef.
MACK, Andrew (George Moore): Prince Dec. 21—indef.
MAN from Home (United Play Co.): Balto. 2-7.
MARRIAGE Game (John Cort): N.Y.C. Oct. 29—indef.
MARTER, Mimi (Willis Granger): Port Allegany, Pa., 4. Ridgeway 5. Titusville 6. Oil City 7.
MAUDE, Cyril (Liebler Co.): N.Y.C. Nov. 3—indef.
MILLER, Henry (A. H. Canby): Newark, N. J., 2-7.
MISLEADING Lady (Wm. Harris): N.Y.C. Nov. 25—indef.
MISSOURI Girl (Eastern: Merle H. Norton): Elsinore, Ill., 4. Monroe 5. Richfield 6. Salina 7. Salt Lake City 8, 9. Mt. Pleasant 10. Payson 12. Mammoth 13. Spanish Fork 14. Bingham Canyon 15.
MISSOURI Girl (Western: Norton and Rith): Bellingham, Wash., 5. Monroe 6. Leavenworth 7. Wenatchee 8. Cashmere 9. Snohomish 10. Tacoma 11-14.
NAZIMOVA, Mme. (Chas. Frohman): Nashville, Tenn., 4. 5. Montgomery, Ala., 6. Mobile 7. New Orleans, La., 9-14. Beaumont, Tex., 16. Galveston 17 Houston 18.
NEARLY Married (Cohan and Harris): Chgo. Jan. 5—indef.
OFFICER 666 (Frank Holland): St. Joseph, Mo., 2-7. Kansas City 8-14.
OFFICER 666 (Southern: A. S. Stern): Atlanta, Ga., 4. Knoxville, Tenn., 5. Nashville 6, 7. Louisville, Ky., 9-14. St. Louis 15-21.
OFFICER 666 (Western: A. S. Stern): Bozeman, Mont., 4. Livingston 5. Billings 6. Miles City 7. Dickinson, N. D., 9. Bismarck 10. Valley City 11. Fargo 12. Grand Forks 13. Crookston, Minn., 14. Superior, Wis., 15. Duluth, Minn., 16, 17.
O'HARA, Fiske (Augustus Pitou): Chgo. 1-15.
OLCOTT, Chauncey (Henry Miller): N.Y.C. 2-28.
OMAR, the Tentmaker (Tully and Buckland): N.Y.C. Jan. 19—indef.
PAID in Full (Riley O'Connor): Thomasville, Ga., 4. Tallahassee, Fla., 5. Apalachicola 6. Quincy 7. Bainbridge, Ga., 9. Shellman 10. Richland 11. Americus 12. Columbus 13.
PATTON, W. B. (Frank B. Smith): Victoria, Tex., 5. Beeville 6. Yorktown 8. Cuero 9. Yoakum 10. Rockhart 11. Bastrop 12. Smithville 13. San Marcos 14. New Braunfels 15. Austin 16. Taylor 17. Temple 18.
PEG O' My Heart (Co. A: Oliver Morosco): Columbus 2-7. Louisville, Ky., 9-14. Indianapolis, Ind., 16-21.
PEG O' My Heart (Co. B: Oliver Morosco): Orlando, Fla., 4. Daytona 5. Palatka 6. St. Augustine 7. Jacksonville 8-10. Macon, Ga., 11. Chattanooga, Tenn., 12. Nashville 13, 14. Memphis 15-18.
PEG O' My Heart (Co. C: Oliver Morosco): Topeka, Kan., 4. Salina 5. Wichita 6, 7. Omaha, Neb., 8-11. Sioux City, Ia., 12-14. St. Paul, Minn., 16-21.
PEG O' My Heart (Co. D: Oliver Morosco): Flint, Mich., 4. Lansing 5. Coldwater 6. Battle Creek 7. Kalamazoo 9, 10. Benton Harbor 11. Michigan City, Ind., 12. Laporte 13. South Bend 14. Ft. Wayne 16-18.
PHILANDERER, (Winthrop Ames): N.Y.C. Dec. 30—indef.
POLLY of the Circus (Weis and Mayon): Greensboro, N. C., 4. Burlington 5. Oxford 6. Durham 7. Raleigh 9. Fayetteville 10. Darlington 11. Wilmington 12. Elizabeth City 13. Norfolk, Va., 14.
POOR Little Rich Girl (Klaw and Erlanger): Cleveland 2-7. Phila. 16-21.
POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16—indef.
PRIOR She Paid: Francesville, Ind., 4. Brookston 5. Rensselaer 6.
PRIOR She Paid: Iola, Kan., 5. Parsons 7.
PRIOR She Paid: Starkville, Miss., 5. Macon 6. Aberdeen 7.
PRINCESS Theater Co. (F. Ray Comstock): N.Y.C. Oct. 6—indef.
PRUNELLA (Winthrop Ames): Boston 2—indef.
REBECCA of Sunnybrook Farm: Cinti., O., 2-7.
ROBSON, May (Wm. A. Moore Patch): Montreal 2-7. Albany, N. Y., 9. Gloversville 10. Geneva 11. Ithaca 12. Wilkes-Barre, Pa., 13, 14, N. Y.C. 16-21.
ROMANCE (Chas. Dillingham): Balto. 2-7. B'klyn 9-14. Phila. 16—indef.
RUSSELL, Annie (Lawrence J. Anhalt): Boston 2-14.
SEVEN Keys to Baldpate (Cohan and Harris): Columbus, O., 2-4. Chicago 9—indef.
SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.
SHEA, Thos. E. (A. H. Woods): Cleveland, O., 2-7. Detroit, Mich., 9-12.
SHEPHERD of the Hills (Gaskill and MacVitty): Jersey City, N. J., 2-7. Phila. 9-14. Buffalo 16-21.
SHEPHERD of the Hills (Gaskill and MacVitty): Watertown, S. D., 4. Brookings 5. Huron 6. Miller 7. Pierre 9. Rapids City 10. Sturgis 11. Spearfish 12. Deadwood 13. Belle Fourche 14. Ft. Robinson, Neb., 16. Valentine 17. Ainsworth 18.
SHEPHERD of the Hills (Gaskill and MacVitty): Meyersdale, Pa., 4. Grafton, W. Va., 5. Clarksburg 6. Cumberland, Md., 7. Morgantown, W. Va., 10. Mt. Pleasant, Pa., 11.


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SHEPHERD of the Hills (Gaskill and MacVitty): Cullman, Ala., 4, Gadsden 5, Anniston 6, Talladega 7, Cedartown, Ga., 10, Carrollton 11, Chattanooga, Tenn., 12, Middlesborough, Ky., 13, Pineville 14, Corbin 15.

SHEPHERD of the Hills (Gaskill and MacVitty): Childress, Tex., 4, Wichita Falls 6, Dallas 7, Temple 9, Brenham 10, Galveston 11, Houston 12, Port Arthur 13, Beaumont 14, Bryan 15, Calvert 17, Rockdale 18.

SOTHERN, E. H., and Julia Marlowe): 'Frisco Jan. 26-Feb. 7, Portland, Ore., 9-14, Seattle, Wash., 16-21.

SPECKLED Band (Liebler Co.): Chgo. 2—indef.

SPENDTHRIFT (Marcus P. Hoefs): Louisville, Ky., 1-7, Atlanta, Ga., 8-11, Birmingham, Ala., 12, New Orleans, La., 15-21.

SPENDTHRIFT (Wee and Lambert): White River Jct., Vt., 4, Newport 5, St. Johnsbury 6, Barre 7.

STAHL, Rose (Henry B. Harris Est.): Albany, N. Y., 4, Syracuse 5-7, Binghamton 9, Ithaca 10, Elmira 11, Rochester 12-14, Niagara Falls 16, Youngstown, O., 17, Akron 18.

STARR, Frances (David Belasco): N.Y.C. Dec. 23—indef.

STOP Thief (Cohan and Harris): Springfield, Mass., 2-4, Hartford, Conn., 5-7, Washington 9-14.

STOP Thief (Cohan and Harris): New Orleans, La., 2-7, Mobile, Ala., 9, 10, Pensacola, Fla., 11, Montgomery, Ala., 12, Birmingham 13, 14, Nashville, Tenn., 16, 17, Knoxville 18.

STOP Thief (Cohan and Harris): Huron, S. D., 4, Watertown 5, Aberdeen 6, Wahpeton 7.

STOP Thief (Cohan and Harris): Louisville, Ky., 2-4, Indianapolis 5-7.

STRATFORD-on-Avon Players (F. B. Benson): Balto. 2-7.

SUNBONNET Sue (Ray Bannon): Elk City, Okla., 4, Granite 5, Sentinel 6, Cordell 7, Clinton 9, Custer City 10, Thomas 11, Weatherford 12, Geary 13, Okeema 14, Enid 15, Pond Creek 16, Oxford, Kan., 17, Dexter 18.

TALIAFERRO, Mabel (Edith (Joseph Brooks): N.Y. C., Jan. 5—indef.

TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 30, 1913—indef.

TERRISS, Tom: Montreal 2-7.

THAT Printer of Udell's (Gaskill and MacVittz): Alcazar, Ia., 4, Humboldt 5, Emmetsburg 7, Worthington, Minn., 9, Sibley, Ia., 10, Rock Rapids 11, Laverne, Minn., 12, Dell Rapids, S. D., 13, Madison 14, Flandreau 16, Pipestone, Minn., 17, Litchfield 18.

THELMA (Henry W. Link): Aurora, Ark., 4, Windsor, Mo., 5, Warrensburg 6, Pleasant Hill 9, Harlin 10, Olathe, Kan., 12, Valley Falls 13, Holton 17, Blue Rapids 18.

THIEF, The (Primrose and McGillian): Portsmouth, O., 4, Waverly 5, Chillicothe 6, Newark 7, Glouster 9, Jackson 10, Ironton 11, Gallipolis 12, Pomeroy 13, Nelsonville 14, Marietta 16, Barnesville 17.

THINGS That Count (Wm. A. Brady): N.Y.C. Dec. 8—indef.

THIRD Degree (I. A. Edwards): Marshfield, Wis., 4, Stanley 5, Spring Valley 6, Baldwin 7.

THOUSAND Years Ago (Messrs. Shubert): N.Y.C. Jan. 5—indef.

TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.

TOWN Fool (Harry Green): Elkport, Ia., 4, West Union 5, Fayette 6, Allison 9, Dike 10, Dysart 11, Jesup 12, Newhall 13, Toledo 14, Marengo 16, Victor 17, Montezuma 18.

TRAFFIC, The: Chgo. Nov. 24—indef.

TRAIL of the Lonesome Pine: Kansas City, Mo., 2-7.

UNCLE Tom's Cabin (E. C. Jones): Jamaica, Ia., 4, Adel 5, Redfield 6, Bayard 7.

UNCLE Tom's Cabin (Kibbie and Martin): Elizabeth, N. J., 2-4, Trenton 5-7, Allentown, Pa., 9, 10, Reading 11, 12, Scranton 13, 14, Paterson, N. J. 16-18.

UNDER Cover (A. H. Woods): Boston Dec. 25—indef.

WALKER, Charlotte (Klaw and Erlanger): N.Y.C. 2-7, Toledo, O., 13, 14, Chgo. 15—indef.

WARD, Fanny (Chas. Dillingham): Chgo. 2—indef.

WARFIELD, David (David Belasco): St. Louis 2-7, Detroit 9-14.

'WAY Down East (Wm. A. Brady): Phila. 9-14.

WELSH Players (Weber and Hast): N.Y.C. Jan. 27-Feb. 14.

WHERE the Trail Divides (Klimt and Gazzolo): Newark, N. J., 2-7.

WHERE the Trail Divides (Primrose and McGillan): Rock Island, Ill., 4, Joliet 5, Michigan City, Ind., 6, South Chgo., Ill., 7, 8, Logansport, Ind., 9, Terre Haute 10, Kokomo 11, Peru 12, Jackson, Mich., 13, Battle Creek 15, Holding 16.

WHIP, The (Comstock and Gest): Indianapolis 2-7.

WITHIN the Law (American Play Co.): N.Y.C. Jan. 26-Feb. 7, B'klyn 9-14, Boston 16—indef.

WITHIN the Law (American Play Co.): Oakland, Cal., 1-7, Fresno 8, Los Angeles 9-21.

WITHIN the Law (American Play Co.): Phila., Dec. 22-Feb. 14, Pittsburgh 16-28.

WITHIN the Law (Central: American Play Co.): Marion, Ill., 4, Duquoin 5, Mt. Vernon 6, Vandalia 9, Effingham 10, Robinson 11, Charleston 12.

WITHIN the Law (Eastern: American Play Co.): Fairbault, Minn., 4, Mason City, Ia., 5, La Crosse, Wis., 7, Dubuque, Ia., 9, Clinton 10, Rock Island, Ill., 11, Peoria 12-14, Moline 15, Davenport, Ia., 16, Keokuk 17, Ft. Madison 18.

WITHIN the Law (Northern: American Play Co.): East Jordon, Mich., 4, Cheboygan 5, Alpena 7, Sault Ste. Marie, Ont., Can., 9, Sault Ste. Marie, Mich., 10, Manistique 11, Escanaba 12, Iron Mountain 13, Crystal Falls 14, Ironwood 16, Rhinelander, Wis., 17, Antigo 18, Chilton 19.

WITHIN the Law (Southern: American Play Co.): Athens, Ga., 4, Columbus 5, Albany 6, Bainbridge 7, Tallahassee, Fla., 9, Pensacola 10, Mobile, Ala., 11, 12, Selma 13, Montgomery 14, Birmingham 16-18.

WITHIN the Law (Special: American Play Co.): Newark, N. J., 2-7, N.Y.C. 9-21.

WITHIN the Law (Western: American Play Co.): Washington, N. C., 4, Newbern 5, Rocky Mount 6, Weldon 7, Henderson 9, Goldsboro 10, Fayetteville 11, Florence, S. C., 12, Darlington 13, Sumter 14, Camden 15, Chester 17, Greenwood 18, Abbeville 19.

YEARS of Discretion (David Belasco): Boston Jan 19—indef.

YELLOW Ticket (Al. H. Woods): N.Y.C. Jan. 30—indef.

ZABERN (Adolf Philipp): N.Y. C. Jan. 26—indef.

## PERMANENT STOCK

(List will appear in THE MIRROR on the first issue of each month.)

ACADEMY of Music (Wm. Fox): N.Y.C.

ACADEMY Players: Halifax, N. S.

ALCAZAR: 'Frisco.

ALLEN, Pearl E., Players: Moose Jaw, Sask., Can.

AMERICAN (H. B. Polack): Pittsburgh.

AMERICAN (Harry Clay Blaney): Phila.

ARVINE (Walter Baldwin): Lancaster, Pa.

AUDITORIUM (Miss M. Miller): Kansas City, Mo.

AUDITORIUM (O. Jones): Lynn, Mass.

BAILEY-Mitchell: Seattle.

BAINBRIDGE: Minneapolis.

BAKER: Portland, Ore.

BARRETT: Evansville, O.

BAYLIES-Hicks: Fall River, Mass.

BISHOP: Oakland.

BROADWAY (Dan B. Sculley): Springfield, Mass.

BUNTING, Emma (E. A. Schiller): New Orleans.

BURBANK (Oliver Morosco): Los Angeles.

CALSMITH: Williamsport, Pa.

CALSMITH: Allentown, Pa.

CALSMITH (Callahan and Smith): Reading, Pa.

CASTLE Square (John Craig): Boston.

CONNESS: Wilmington, Del.

CRESCENT: B'klyn.

DAVIS, Harry: Pittsburgh.

DE DEYNE, Severin: Hoboken, N. J.

DORNER Players: Elmira, N. Y.

DRAMA Players (Edward Keane): Westbrook, Me.

EMPIRE (Julius Cahn): Salem, Mass.

EMPIRE (Spits and Nathanson): Prov., R. I.

FOWLER: Fargo, N. D.

GAGNON-Pollock: New Orleans.

GAYETY: Indianapolis.

GERMAN (Hans Loebel): St. Louis.

GERMAN (Ludwig Grois): Milwaukee.

GLASER, Vaughan, and Fay Courtenay: Cleveland.

GRAND: B'klyn.

GREENPOINT (Al. Trahern): B'klyn.

GREW, William: Fitchburg, Mass.

HACKETT, Norman: Atlanta, Ga.

HARLEM Opera House: N.Y.C.

HARRINGTON, Beatrice: Denison, Tex.

HOLDEN: Detroit.

HOLDEN: Cleveland, O.

HORNE: Akron, O.

HUNTINGTON, Wright: St. Paul.

HUNTLEY: Savannah, Ga.

IRVING Place (Rudolf Christians): N.Y.C.

JACKSONVILLE (Geo. W. Bammis): Jacksonville, Fla.

JEFFERSON (Julius Kahn): Portland, Me.

JUNEAU (D. W. Crombarger): Milwaukee.

KELLEY, Jewell: Atlanta, Ga.

LANG, Eva (O. D. Woodward): Denver.

LA VERNE, Lucille: South Bend, Ind.

LAWRENCE, Del S.: Vancouver, B. C.

LONERGAN, Lester: New Bedford, Mass.

LONG, Billie (J. P. Goring): Chattanooga, Tenn.

LYNCH, Edward: Manchester, N. H.

LYON: Mobile, Ala.

MACK, Willard, and Marjorie Rambeau: Salt Lake City.

MAGRANE (T. Ashton Marrane): Wichita, Kan.

MAJESTIC (Fred K. Lanham): Erie, Pa.

MALLEY-Denison: Lawrence, Mass.

MALLEY-Denison: Fall River, Mass.

MALLEY-Denison (W. L. Malley): Taunton, Mass.

MAYER (Geo. K. Robinson): Haverhill, Mass.

MERRIMACK Players: Lowell, Mass.

MODERN Drama: Savannah, Ga.

MORTON Opera (Lewis J. Morton): Scranton, Pa.

NORTH, Frank: Ft. Worth, Tex.

OAK Park: Oak Park, Ill.

OLIVER, Otis: Belleville, Ill.

OLIVER, Otis: Rockford, Ill.

ORPHEUM: Wilmington, Del.

ORPHEUM (H. M. Addison): Reading, Pa.

ORPHEUM (J. Herman Thuman): Cinti.

PEARL (A. A. Webster): Roanoke, Va.

PEARSON, Virginia: Louisville, Ky.

PERMANENT: Edmonton, Can.

PERMANENT Players: Winnipeg.

PERRY, Augusta (Walter Downing): South Framingham, Mass.

PITT Players (Wm. M. Patch): Pittsburgh.

POLI: Waterbury, Conn.

POLI (Wedgwood Nowell): Balto.

POLI: Washington, D. C.

PRINCESS: Tacoma.

PRINCESS (Mr. De Forest): Chgo.

PRINGLE, Della (C. H. Van Auker): Butte.

REDMOND: Sacramento.

RUSK-Bisbee: Erie, Pa.

SAYLES, Francis: Richmond, Ind.

SHUBERT (C. A. Newton): Milwaukee.

STANFORD Players (Maurice Stanford): Phila.

STORK, Clifford, and Mabel Brownell: Newark, N. J.

SUMMERS: Hamilton, Ont.

THOMPSON-Woods: St. John, Can.

THOMPSON-Woods: Brockton, Mass.

TOLER, Sidney: Halifax, N. S.

TURNER, Clara (W. F. Barry): Port Chester, N. Y.

VAN Dyke and Eaton (F. Mack): La Crosse, Wis.

WADSWORTH (Harry Andrews): N.Y.C.

WALLACE, Chester: Bradford, Pa.

WASHINGTON (Walter N. Lawrence): Detroit.

## TRAVELING STOCK

BROWN, Kirk: Harrisburg, Pa., 2-7.

BRYANT, Billy: Hopkinsville, Ky., 2-7.

CORNELL-Price Players: Lehighton, Pa., 2-7, Bangor 9-14, Stroudsburg 16-21.

EARLE: Elyria, O., 2-7, Fremont 8-13.

FRANKLYN-Pierson: Carrington, N. D., 2-7.

LONG, Frank R. (Frank E. Long): Antigo, Wis., 1-7, Stevens Point 9-15.

LYNN, Jack: Rockland, Mass., 2-7, Webster 9-14.

MAHER, Phil: Bloomsburg, Pa., 2-7, Lewistown 9-14.

MANHATTAN Players: Barneboro, Pa., 2-7.

SPOONER Dramatic: Texarkana, Tex., 2-7.

WHITNEY: Petoskey, Mich., 2-7.

WINNINGER Players (John D. Winninger): Wisconsin, Minn., 1-7, Eau Claire, Wis., 9-15, Stillwater, Minn., 16-21.

## OPERA AND MUSIC

ADELE (New Era Producing Co.): 'Frisco Jan. 26-Feb. 8, Oakland 9-11, San Jose 12, Santa Barbara 13, 14, Los Angeles 16-21.

ADELE (New Era Producing Co.): N.Y.C. Aug. 23—indef.

AMERICA (Messrs. Shubert): N.Y.C. Aug 30—indef.

BRIAN, Donald (Chas. Frohman): Phila. 2-21.

CARLE, Richard, and Hattie Williams (Chas. Frohman): Buffalo, N. Y., 2-4, Utica 5, Rochester 6, 7, Boston 9-March 7.

CENTURY Grand Opera (Messrs. Aborn): N.Y.C. Sept. 15—indef.

CHICAGO Grand Opera: N.Y.C. 2—indef.

DRESSLER, Marie: 'Frisco, Jan. 26—indef.

ELTINGE, Julian (A. H. Woods): Atlantic City, N. J., 9-14.

FIREFLY (Jack Shoemaker): Clinton, Ia., 4, Muscatine 5, Moline, Ill., 6, Rock Island 7.

GIRL on the Film (Messrs. Shubert): N.Y.C. Dec. 29—indef.

GOODWIN, Nat (Messrs. Shubert): B'klyn 2-7.

HAPPY Hooligan (Clint Wilson): Youngstown, O., 3, 4, Akron 5-7.

HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 10—indef.

HITCHCOCK, Raymond (Cohan and Harris): Washington, 2-7.

HONEYMOON Express (Messrs. Shubert): Kansas City, Mo., 2-7.

HOPPER, De Wolf (Messrs. Shubert and Wm. A. Brady): Chgo. 9—indef.

LITTLE Cafe (Klaw and Erlanger): N.Y.C. Nov. 10—indef.

MACDONALD, Christie (Werba and Luescher): Pittsburgh 2-7, Chgo. 8—indef.

McINTYRE and Heath (John Cort): Fresno, Cal., 4, Sacramento 5, 6, San Jose 7, Frisco 8-14, Oakland 15-17, Marysville 18.

MADCAP Duchess (H. H. Frazee): Indianapolis, Ind., 3-4, Columbus, O., 5-7.

MIDNIGHT Girl (Messrs. Shubert): Washington 1-7.

MODERN EVE (Mort Singer): St. Augustine, Fla., 4, Daytona 5, Tampa 6, 7, St. Petersburg 9, Ocala 10, Gainsville 11, Tallahassee 12, Albany, Ga., 13, Macon 14, Augusta 16, Athens 17, Columbus 18.

MUTT and Jeff in Panama (Joe Pettingill): Minneapolis, Minn., 1-7.

MUTT and Jeff in Panama (Charles H. Yale): Prov., R. I., 1-7.

MUTT and Jeff in Panama (Chas. A. Williams): Vallejo, Cal., 4, Woodland 5, Auburn 6, Sacramento 7, Reno, Nev., 9, Nevada City, Cal., 9, Grass Valley 10, Marysville 11, Orrville 12, Chico 13, Red Bluff 14, Dunsmuir 15, Medford, Ore., 16, Grants Pass 17, Roseburg 18.

MUTT and Jeff in Panama (Co. C. B. M. Garfield): Springville, U., 4, Salt Lake City 5-7, Ogden 8, Brigham 9, Logan 10, Pocatello, Ida., 11, Nampa 12, Boise 13-15, Weiser 16, Baker City, Ore., 17, Elgin 18.

MUTT and Jeff in Panama (A. Mackenzie): Charleston, W. Va., 4, Huntington 5, Wellston, O., 6, Chillicothe 7.

NATIONAL Opera: Detroit 5-7.

OH! Oh! Delphine (Klaw and Erlanger): Boston Jan. 5—indef.

PASSING Show of 1913 (Messrs. Shubert): Cleveland 2-7.

PLEASURE Seekers (Fields and Lew): Milwaukee 1-7, Chgo. 8—indef.

QUEEN of the Movies (Thomas W. Ryley): N.Y.C. Jan. 12—indef.

RED Rose (John C. Fisher): Lincoln, Neb., 4, Beatrice 5, Manhattan, Kan., 6, Lawrence 7, Kansas City, Mo., 8-14.

RED Widow (Phillip H. Nyce): Winston-Salem, N. C., 4, Durham 5, Salisbury 6, Charlotte 7, Greenville, S. C., 9, Augusta, Ga., 10, Orangeburg, S. C., 11, Columbia 12, Sumter 13, Charleston 14, Florence 16, Fayetteville, N. C., 17, Wilson 18.

RING, Blanche (Frederic McKay): N.Y.C. 2—indef.

ROSE Maid (Frank C. Payne): Yoakum, Tex., 4, Victoria 5, Bay City 6, Houston 7, 8, Galveston 9, Port Arthur 10, Beaumont 11, Lake Charles, La., 12, New Iberia 13, Lafayette 14, Baton Rouge 15, Natchez, Miss., 16, Vicksburg 17, Greenville 18.

SANDERSON, Julia (Chas. Frohman): Chgo. Jan. 19-Feb. 7, St. Louis 8-14, Louisville, Ky., 16-18.

SARI (Henry W. Savage): N. Y.C. Jan. 12—indef.

SEPTEMBER Morn (Rowland and Clifford): Chgo. Dec. 15-Feb. 7.

SIDNEY, George (A. W. Herman): Washington 2-7, Elizabeth, N. J., 9-11, Freehold 12, Somerville 13, Plainfield 14, Prov., R. I., 16-21.

SUNNY South (J. C. Rockwell): Angola, Ind., 4, Reading, Mich., 5, Butler, Ind., 6, Bryan, O., 7, Paulding 9, Van Wert 10, Decatur, Ind., 11, Bluffton 12, Hartford City 13, St. Marys, O., 14, Sidney 16, Greenville 17, Arcanum 18.

TRENTINI, Emma (Arthur Hammerstein): San Diego, Cal., 8-10.

WEDDING Night (Messrs. Shubert): Phila. Jan. 19-Feb. 7, Boston 9—indef.

WHEN Dreams Come True (P. Bartholomae): Boston Jan. 19—indef.

WHIRL of the World (Messrs. Shubert): N.Y.C. Jan. 10—indef.

ZIEGFELD Follies (Florenz Ziegfeld): Detroit, Mich., 1-7, Cleveland, O., 9-14.

## MINSTRELS

DUMONT'S (Frank Dumont): Phila. Aug. 30—indef.

FIELDS, A. G. (Eddy Conard): Poughkeepsie, N. Y., 4, Hudson 5, Pittsfield, Mass., 6, Troy, N. Y., 7.

O'BRIEN, Neil (O. F. Hodge): Bath, Me., 4, Brunswick 5, Augusta 6, Bangor 7, Worcester, Mass., 9, Greenfield 10, Holyoke 11, Springfield 12, Syracuse, N. Y., 13, 14, Watertown 16, Rochester 17, 18.

PRIMROSE and Dockstader (Earl Burgess): Toronto 2-7, Peterboro 9, Belleville 10, Kingston 11, Brockville 12, Ottawa, 13, 14.

## BURLESQUE COLUMBIA WHEEL

AL. Reeves's Beauty Show (Al. Reeves): Wash. 2-7, Pittsburgh 9-14.

AMERICAN Beauties (Dave Goran): Bridgeport 5-7, Prov. 9-14.

BEAUTY Parade (Ed. Schaefer): Chgo. 2-7, Cinti. 9-14.

BEAUTY Youth and Folly (Wm. V. Jennings): Phila. 2-7, Balto. 9-14.

BEHMAN Show (Jack Singer): Springfield 2-4, Albany 5-7, N.Y.C. 9-14.

BELLES of Beauty Row (Henry P. Dixon): B'klyn 26-Feb. 7, N.Y.C. 9-21.

BEN Welch (Joe Lieberman): B'klyn 2-14.

BIG Jubilee (Jas. Weedon): St. Paul 2-7, Milwaukee 9-14.

BILLY Watson's Big Show (Dan Guggenheimer): Minneapolis 9-14.

BON Ton Girls (Frank McAdlar): Hoboken 2-7, Phila. 9-14.

BOWERY (Geo. Harris): Toronto 2-7, Buffalo 9-14.

BROADWAY Girls (Louis Oberworth): Boston 2-7, N. Y.C. 9-14.

COLLEGE Girls (Henry Hodges): Cinti. 2-7, Louisville 9-14.

COLUMBIA (J. G. McFarland): Detroit 2-7, Toronto 9-14.

CRACKERJACKS (Chas. B. Arnold): Omaha 2-7.

DREAMLAND (Dick Patten): Minneapolis 2-7, St. Paul 9-14.

FOLLIES of the Day (Jack McNamara): Louisville 2-7, Indianapolis 9-14.

GAY New Yorkers (Jake Goldenberg): B'klyn 2-7, Paterson 9-14.

GAYETY Girls (Bob Simons): Syracuse 3-4, Utica 5-7, Montreal 9-14.

GINGER Girls (Emanuel Rosenthal): N.Y.C. 2-14.

GIRLS from Happyland (H. W. Chipman): Milwaukee 2-7, Chgo. 9-14.

GIRLS from Starland (Chas. Donaghue): Boston 2-7, Springfield 9-11, Albany 12-14.

GIRLS from the Great White Way (Dave Gordon): N.Y.C. 2-7, Bridgeport 12-14.

GOLDEN Crook (Jas. Fulton): Chgo. 2-7, St. Louis 9-14.

HAPPY Widows (Wm. Fennessy): St. Louis 2-7, Kansas City 9-14.

HARRY Hastings (Jack Lacy): N.Y.C. Jan. 26-Feb. 7, Hoboken 9-14.

HONEYMOON Girls (Harry Leon): Buffalo 2-7, Rochester 9-14.

LIBERTY Girls (Alex. Germon): Balto. 2-7, Wash., 9-14.

LOVE Makers (Ira A. Miller): Phila. 2-7, N.Y.C. 9-14.

MARION'S Own (Bob Travers): Toledo 2-7, Chgo. 9-14.

MINER'S Big Frolic (Ed. Daley): N.Y.C. 2-7, B'klyn 9-14.

MOLLIE Williams (Phil Isaacs): Cleveland 2-7, Toledo 9-14.

QUEENS of Paris (Joe Howard): N.Y.C. 2-7, B'klyn 9-21.

ROBIE'S Biz Show (Joe Robie): Paterson 2-7, Newark 9-14.

ROSE Sydell (Harry Thompson): Rochester 2-7, Syracuse 9-11, Utica 12-14.

ROSELAND Girls (Walter Greaves): Indianapolis 2-7, Chgo. 9-14.

ROSEY Posey Girls (Louis Livingston): Pittsburgh 2-7, Cleveland 9-14.

SOCIAL Maids (Bob Cohen): Albany 2-4, Worcester 5-7, Boston 9-14.

STAR and Garter (Harry Rose): Prov. 2-7, Boston 9-14.

TAXI Girls (Louis Hurtig): Montreal 2-7, Albany 9-11, Worcester 12-14.

TROCADEROS (Frank Pierce): Newark 2-7, Phila. 9-14.

VANITY Fair (Wm. S. Clark): Kansas City 2-7, Omaha 9-14.

WATSON Sisters (Geo. Peltzer): Chgo. 2-7, Detroit 9-14.

## BURLESQUE PROGRESSIVE CIRCUIT

BLANCHE Baird's Big Show (Billy Dunn): Kansas City 2-7.

CRUSOE Girls (Chas. Robinson): Pittsfield 2-4, Holyoke 5-7, Boston 9-21.

DANDY Girls (Chas. Crowell): Trenton 2-7, Phila. 9-14.

DOLLY Dimple Girls (Sutter and Leavitt): Chgo. Jan. 26-Feb. 7, Detroit 9-14.

EVA Mull's Big Beauty (Lewis Talbot): N.Y.C. Jan. 26-Feb. 7, Phila. 9-14.

FAY Foster (Joe Oppenheimer): Indianapolis 2-7, St. Louis 9-14.

FOLLIES of Pleasure (Rube Bernstein): Utica 2-4, Schenectady 5-7, Pittsfield 9-11, Holyoke 12-14.

GIRLS from the Follies (Harry Strouse): St. Louis 2-7, Kansas City 9-14.

HIGH Life Girls (Frank Calder): Cleveland 2-7, Cinti. 9-14.

HONEY Girls (Bernard and Selzer): Boston Jan. 26-Feb. 7, N.Y.C. 9-21.

MAY Howard's Girls of All Nations (J. D. Barton): Buffalo 2-7, Utica 9-11, Schenectady 12-14.

MIRTH Makers (Hatch and Beatty): Toronto 2-7, Buffalo 9-14.

MISCHIEF Makers (Jean Bedini): Detroit 2-7, Toronto 9-14.

MONTE Carlo Girls (Tom Sullivan): Chgo. 2-21.

PARISIAN Beauties (Sim Williams): N.Y.C. 2-14.

PROGRESSIVE Girls (Jack Reid): Chgo. 2-14.

ROTOR Girls (Harris Weinstock): Phila. 2-7, Trenton 9-14.

STARS of Stageland (W. S. Bentley): Pittsburgh 2-7, Cleveland 9-14.

SUNSHINE Girls (Wash. Martin): Boston Feb. 2-14.

TANGO Girls (Chas. Taylor): Pittsburgh 2-7, Cleveland 9-14.

## MISCELLANEOUS

BINGHAM, Mr. and Mrs. Ralph: Weatherford, Okla., 4, Gainesville, Tex., 5, Garland 6, Dallas 7, 8, Paris 9, Waxahachie 10, Lewisville 11, Rockwall 12, Ferris 13, Ladonia 14, Paris 16, Wewoka, Okla., 16, Cassoap 18.

DERLYS, Gaby: Chgo. 1-7, Indianapolis 9, Toledo 9-11, Cleveland 12-14.

DODGE, Seaford; Larimore, N. D., 6, Langdon 9.

LAUDER, Harry (Wm. Morris): Chgo. 2-7.

PAVLOWA: Salt Lake City 4.

TANGUAY, Eva: Chgo. 2—indef.

THURSTON, the Magician (Jack Jones): Chgo. 1-31.

## GOSSIP

Holbrook Blinn, of the Princess Theater company, is in receipt of an invitation from the Grand Guignol of Paris to present there during June or July next a French version of The Black Mask, by F. Tennyson Jesse and E. M. Harwood.

Previous to his departure from New York, Sir Johnston Forbes-Robertson made some phonograph records of his voice in response to an invitation from Thomas A. Edison.

Helen Stanley, lyric soprano, late with the National Opera company of Montreal, has been secured by Milton and Sargent Aborn for the Century Opera House, where she made her debut, March 3, in D'Albert's Tiefland, which is known on the dramatic stage as Marta of the Lowlands. Miss Stanley is a Cincinnati girl. She studied in Germany and made her debut in grand opera at the Royal Opera House, Wuerzburg, in 1911.

Jack Leslie, the well-known comic-opera comedian and producer, is at present in Seattle, rehearsing with the Boston Opera company, which takes the road Feb. 1.

Lionel Lawrence is at St. Mark's Hospital, New York, suffering from serious general physical breakdown, accentuated by approaching blindness and mental disorder, so it is rumored on Broadway.


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## "101 RANCH" PURCHASE

**Equipment of Decamped Mexican Army Becomes Property of Wild West Show**

Miller Brothers, owners of 101 Ranch, Oklahoma, purchased the entire equipment of the Federal army under command of General Mercado, that evacuated Ojinaga and sought refuge on American soil on the night of Jan. 10. The transaction, which includes horses, mules, burros, saddles, harness and wagons, was effected at Marfa, where the stock is now quartered, by J. C. Miller, head of the company, through Fernando Serrano, Mexican consul at Marfa, who acted on advice from Mexico City officials.

The stock purchased comprises 908 horses, 2,600 mules, 450 burros, 17 buggies, 10 wagons, 450 saddles, harness and other pieces of equipment.

Mr. Miller is authority for the information that Buffalo Bill will travel with the Bella-Fleto shows this season.

## NEW INCORPORATIONS

ALBANY, N. Y. (*Special*).—The Floretta Amusement Company, New York City. Capital, $2,500. To conduct dance halls and promote theatrical and motion-picture productions. Directors: E. A. Hahn, Herman Chattiye, Leslie A. Hennig, of 415 Fort Washington Avenue, New York City.

Grant Theater Corporation, Buffalo, N. Y. Capital, $50,000. To construct and manage theaters. Directors: Stevenson H. Evans, John R. Dishel, W. P. Haines, of the Teck Theater, Buffalo, N. Y.

Edgar Selden Music Company, New York City. Capital, $12,000. To publish music, also to manage theaters and motion pictures. Directors: Edgar Selden, Richmond Nugent, James L. Russell, of 203 West Twenty-first Street, New York City.

G. W. HEDRICK.

## HAMMERSTEIN LITIGATION

Suit was filed by Oscar Hammerstein in the Supreme Court, Jan. 28, against the Hammerstein Amusement Company and against William and Arthur Hammerstein, who compose the aforesaid company, for the foreclosure of a $100,000 mortgage on the lease of the Victoria Theater.

Attorneys for Mr. Hammerstein did not clearly set forth the inner complications in the managerial family, stating that this does not concern the public. However, the following status was disclosed by the papers filed: The theater was leased on May 1, 1903, for a period of twenty-one years from Anna F. Davidson. On May 2, 1911, in order to secure the payment of $100,000 to Edward F. Albee, a mortgage on the lease was executed and turned over as collateral security. The lease was transferred to Frederick Callen about May 2, 1912, and on Nov. 7, 1912, to Oscar Hammerstein.

That a default was made in the payment of interest and principal is the complaint of Mr. Hammerstein, and he asks the court to issue an order for the sale of the lease and for the appointment of a receiver to collect all the rents and profits of the business.

On the same date as above action Magistrate Levy was notified that Oscar Hammerstein had withdrawn the charge of criminal libel which he had brought recently against Mr. Pierson, city editor of the New York *Herald*, as the latter was in no way responsible for the alleged libel.

The libelous article consisted in a *Herald* Paris cable dispatch relating the hardships resulting to certain artists engaged by Mr. Hammerstein for his proposed season of grand opera in this city, and its postponement, and charged him with willfully breaking his contracts with them. At this Mr. Hammerstein felt aggrieved, but he now believes that there was no motive to injure him in its publication.

## QUALITY FOLK SURPRISED

**Actress, Daughter of Playwright Henry Arthur Jones, Marries Earl's Son**

Ethelwyn Sylvia Arthur Jones, actress and second daughter of Henry Arthur Jones, the English playwright, it has just become known, was secretly married in Chicago, Dec. 3 of last year, to Hon. Angus McConnell, second son of the Earl of Antrim.

The romance was intended to remain a secret, but the young nobleman confidentially told a prominent lady about it and she let the cat slip out of the bag. The news came as a surprise to the great folk at the Government House at Ottawa, where the groom was a favorite with the Duke and Duchess of Connaught and Princess Patricia.

The Hon. Angus owns and operates a ranch near Vancouver, B. C. His bride is now playing in Chicago.

## MME. NORDICA CONVALESCING

A dispatch from Thursday Island via Melbourne conveys the information that Madame Lillian Nordica's condition, while not entirely satisfactory, is slightly improved. Madame Nordica was seized with pneumonia as the result of the stranding in the Gulf of Papua of the steamship *Papua*, aboard which she was a passenger.

## THE DAMON LYONS AT WHITE PLAINS

Mr. and Mrs. Damon Lyons offered their second annual chamber concert and recital at Grace Church Parish House, White Plains, N. Y., Jan. 5. They were assisted in their high-class entertainment by Pauline Serbey, violinist, and Leroy Jewell, pianist. The vocal numbers, rendered by Mr. and Mrs. Lyons, as well as the violin and piano selections of Miss Serbey and Mr. Jewell, were most enthusiastically received by the large and select audience.

## ETHEL LEVEY IN "LEGITIMATE"

Ethel Levey is to be leading woman to Gerald du Maurier when he produces his new play by Hubert Henry Davies in London. One critic writes as follows anent Miss Levey's debut on the legitimate stage: "It is obvious that she has outstanding histrionic abilities which only need a proper outlet to place her among the few really distinguished actresses of the Anglo-Saxon world."

# LETTER LIST

*For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded on written instructions. Mail is advertised for two weeks, held at this office two weeks longer, and then returned to the post-office.*

### WOMEN

Aubry, Hazel, Janet Allyn.
Archer, Carrie, Merlie Bryant, Myrtle Black, Geraldine Bruce, Maidee Berry, Ada Lee Bascom, Hazel Beene, Mrs. Barwald, Emily Barker, Laurel Bennette.
Cleary, Virginia, Estelle Colbert, Sadie Calhoun, Nanette Comstock, Virginia Clay, Mrs. M. Collins, Alice Clark, Emma Campbell, Grace Carman, Pearl Cook.
De Becker, Marie, Effie Darling, Amy Lee Dulamater, Irka Diehl, Louise De Varney, Virginia Douglas, Edith E. Duncan, Vesta De Becker, Isabella Duncan, Leila Davis.
Elrell, Carman, Florence Everett.
Fitzgerald, Jere., Maggie Fielding, Lorraine Frost, G. Faust, Pauline Fletcher, Louise Furlong, Hattie Fox.
Griffith, Geraldine, Kitty Gilbert, Elders Goldthwaite, Viola Garrick, Gertrude Graham, Helen Gabriel, Lillian Gordon, Claire Grenville.
Herbert, May, Bernice Harte, Mrs. Dan Hiatt, Mrs. Leah Henry, Alice Hudson, Blanche Hart, Helen Hammill, Jane Heston, Betty Hamilton, Ida Crouch Hazlett, Florence Hanna, Ethel Hamrick.
Jupiter, Eva, A. Jacobs, Genevieve Johnson.
Keeler, Kathryn, Mrs. Fred. Kley, Ella V. Keefe, Rose Ring, Eleanor Kent, Alma Krusar.
Lathrop, Louise, Rosalie Lorna, Lola Lee, Mrs. Willard Louis, Jeffreys Lewis, Edith Lockett, Muriel Langdon.
Morton, Julia, Edith Morley, Dorothy Marie, Mrs. Jack Marvin, Eva McDonald, Marie McDonald, Nancy MacBrady, Christie MacLean.
Norman, Mary, Gene Nelson.
Pearson, Ruth, Carrie Perkins, Mrs. Frank Peters, Jacklyn Pullman, Blanche Paul, Jean Partriquin, R. Purcell.
Quinlan, Gertrude.
Robbins, Bessie, Frances Ring, Augusta Rocke, Lillian Rose, Olga Roller, Nell Russell, Katherine Rober, Mrs. E. Richards, Nan Russell, Mrs. J. Richmond.
Spinney, Lucille, Margery Strangers, Alice Simpson, Mary B. Smith.
Tower, Silence, Cora Tanner, Gertrude Thayer, Fay Tunis, E. C. Teller, Gladys Turner, Belle Theodore, A. Tyler.
Von Ollinger, Leonora, Wanda Von Peowik, Adelaide Vernon, Alda Vogelin, Beatrice Von Brunner.
Wallace, Betty, Grace Wick, Margaret Whitely.

### MEN

Ashley, Howard, Dudley Arthur.
Beasley, Byron, Frank Buchman, Jno. Burson, Francis Byrne, Frank Bacon, Leslie Bassett, Elmer Buffham, Jack Boyce, Harry Brownell, W. W. Blair, Edw. Boring, Allan Brander, Jas. Brophy, W. H. Beevans, Chester Bishop, Frank Bogn, Lloyd Burtz.
Clayton, Walter, Joe Carter, Wilbur Collins, B. N. Clugston, Chas. L. Crane, Aubry Carr, A. R. Coicis.
Davis, DeWitt, Harry Driscole, Earl Dean, Edwin Deane, Wm. Deming, Orlando Dayhuff, Joe Driscoll, Martin Deutsch, Cade Douglas, Ben F. Dodson, J. A. Devitt.
Emery, Edwin, Ed. Elkas, Ernest Evers, Kurt Elsfeldt.
Foster, Franklyn, E. P. Fletcher, Eddie Foyer, Robt. Furgeson, W. H. Fullwood, Chas. Fortier, Allan Fagan, Jas. Fraser, Walter Fenner, Victor Fletcher.
Glassford, David, Chas. Garvin, R. L. Giffen, Albert Gross, Walter Greeves, Paul Gilmore.
Hansell, Howard, Milton Hyatt, Jas. Hester, Spalding Hall, Dan Hancock, Frank Hopkins, Victor Hyde, Jas. Harcourt, Jno. Hickey, Chas. A. Hughes, H. M. Hall.
Julian, Rupert, Harry Jackson, Leslie Jones.
Kreuger, Chas. H., Earl King, Joe King.
Lyons, Jno., Robt. Lawrence.
Morris, Corbett, Edwin Middleton, Richard Malchien, Andy Mackay, Jas. Mullin, Jack Milton, Gaston Mervale, Jno. Mauser, Jno. Murtgdinger, Jno. McKee, Leon McReynolds, Ancyn McNulty, A. MacQuarrie.
Nelson, H. C.
Oldridge, Bartop.
Plummer, W. F., Geo. Pendergast, D. C. Percival, Harry Pemberton, Mason Peters, Geo. N. Price, Jno. Powers, W. E. Penalington, Douglas Paterson.
Ronan, Sam J., B. Ricketts, Geo. Rosener, Harrington Reynolds, Jno. Rowe, David Rogers, Bennie Rogers, Nat. Royster, Jos. Ratelle, Edw. J. Radcliffe, Thos. W. Ryan, Jno. G. Rae, M. Rice, Billy Ray, Arthur Rankin, E. Rosenbaum.
Stahl, Jno., Roy Sidney, Henry Smith, C. G. Stone, L. G. Sweet, Roy Sutherland, Will H. Smith, Frederick Seaton, Harry Sherwood.
Tift, Chas. G., E. F. Thompson, H. W. Taylor, Robt. Thorne, Alton Thomas, Frank Thornton, Gus Tapley, C. L. Thomas, Elmer Thompson, Richard Thornton, Leonard Terry.
Usher, Jack.
Van Slycke, Chas.
Walden, Homer, N. S. Woods, Harold Webster, Ernest Warde, Julius Wright, Sig. Wachter, Robt. Whittier, Art. Wellington.
Young, Chas., Wm. O. Young, Walter Young, Daniel Young, Frank Yorkton, Earl Yeadaker.


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## RECORD OF DEATHS

ALFRED HUDSON died last Sunday morning, Jan. 25, in Bellevue Hospital, where he had been a patient, suffering from heart disease. He had been cared for in his illness by the Actors' Fund of America, under the auspices of which the funeral was held the following Wednesday in the Funeral Church, No. 241 West Twenty-third Street. Mr. Hudson was sixty-five years old, and last appeared on Broadway a year ago with Nat C. Goodwin in the revival of Oliver Twist. For ten years he was connected with the stock company at the Boston Theater, in Boston, Mass.

MRS. KATHERINE MACK, aged eighty-seven years, grandmother of the Misses Mary and Florence Nash, died at her home in Albany, Jan. 25. She was the mother of Mrs. Phil Nash and of John and Nora Mack, well known players.

CHARLES BARRY, of Barry and Halvers, and son of the late Billy Barry, died at Dr. Given's Sanatarium, Stamford, Conn., Jan. 22. The body was brought on to New York by his widow, Hulde Halvers, the following day, and was interred in the family plot at Greenwood Cemetery, Brooklyn. High mass was conducted by Father Hicker at St. Francis Xavier Church, Brooklyn. Besides his widowm Mr. Barry is survived by Lydia, Emma, Clara, Billy, Frank, and Bobby, all sisters and brothers of the deceased.

GEORGINA WELDON, the famous singer and litigant for romantic friendship before her final breach with the composer Gounod, died at Brighton, England, Jan. 5. She was born in 1857. In 1900 she married Captain Weldon, of the Eighteenth Hussars.

MRS. JACQUELINE BRADLEY SWIFT, who appeared on the New York stage with Blanche Janis, died at the home of her aunt, Mrs. Wedell, No. 1234 Maryland Avenue, N. E., Washington, D. C., Jan. 14, of tuberculosis, aged twenty-four. Jacqueline Bradley was born in Alabama, and was famous for her beauty. She married Thomas Swift, of Atlanta, Ga., but was divorced from him because her husband's mother, Mrs. Lena Swift Huntley, a society leader and the wealthiest woman in Atlanta, objected to the match because her daughter-in-law had been on the stage.

ELLEN BATTELLE, known on the stage as "Nellie" Battelle, died Dec. 11, at the home of her sister, Mrs. Mary A. Daly, 41 Washington Avenue, Winthrop, Mass. She had been ill for more than three years. Miss Battelle was born in Ireland, thirty-five years ago, came to America at the age of eleven. At fourteen she started on her stage career, appearing for the first time in The Shaughraun. She is survived by a sister and four brothers.

JOSEF GIAMPIETRO, Germany's leading comedian, died suddenly Dec. 29 from a paralytic stroke. He was forty-seven years old. For long he had been a favorite in the reviews at the Metropol Theater, which is well known to American visitors to Berlin. Giampetro, who was a Viennese, made a specialty of burlesquing bumptious German military men. He appeared in the Metropol's latest review, Around the World in Forty Days.

MRS. FRED HOLLANDER, known on the dramatic stage as Vivian Bernard, died Dec. 17, at the Polyclinic Hospital following an operation. Mrs. Hollander for many years played in the company of Richard Mansfield, and when that actor died she quit the stage. Previously she had played important roles with Robert Hilliard and Nat Goodwin. She made her first appearance on the stage at Tony Pastor's Theater in East Fourteenth Street, where she was one of the three Vivian sisters.

THOMAS RAMEY, for the past twenty years well known as a theatrical agent in New York, passed away suddenly Friday afternoon, Jan. 30, while returning home from his office. Mr. Ebert began his career as a tenor singer. He was born in London, England, Dec. 19, 1857.

# VAUDEVILLE

## Neil Kenyon Wins Again—Sallie Fisher Sings Agreeably—Mercedes in Puzzling Novelty

MAUD KIRKSMITH, *Kaulek, Madrid.*
Of the Six Kirksmith Sisters.

NEIL KENYON is more than a comedian—he is a character actor of distinct skill.

Kenyon "got over" without the shadow of a question during his second week in New York at the Palace. In fact, we doubt if he could fail anywhere. His kindly smile wins an audience at the very outset. He never forces a point, for the humor and humanness of his Scotch studies are adroitly suggested. Gilded by a broad burr, his stories hold a gentle laugh.

This time Kenyon opened with his study of a Scotch caddy—just a bit more broadly done than any of his other characterizations. There is a little melody telling of the "awful risk" a poor caddy runs, and then follows a comic incident with an amateur golf enthusiast on the links.

Kenyon returns in his study of the village ne'er-do-well. Trundling a wheelbarrow of straw, Sandy — the simple — comes to an inn "to see if there's any danger of getting work." Yet a human touch in the depiction of the half-witted lad—shunned by the neighborhood—lurks beneath the laugh.

Kenyon is an artist and his success is one of the interesting events of the season.

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John Hyams and Leila McIntyre returned to vaudeville in a revival of The Quakeress, the combined effort of William Collier and Herbert Hall Winslow.

It is hazardous to revive an old act. Vaudeville moves at too rapid a pace. The Quakeress harks back to a trite idea. A stage-struck girl—this time a demure Quakeress—wants to go upon the stage, and tries out in a scene from a melodrama. At least a few "bare-stage" sketches have had this story.

Interest does not begin to manifest itself to any extent until Miss McIntyre does one of her pretty little kid numbers. In childish treble she tells of the danger which lurks in the shadows from "li'l brown bears." That is the brightest bit of the offering.

Miss McIntyre makes a pretty appearance in a gray Quaker gown and bonnet. Mr. Hyams contributes a dry sort of humor. But the little bear melody is better than the whole of The Quakeress.

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Adele Ritchie strolls out before a grand piano, at which her accompanist presides, in a striking golden yellow cloak and wearing a headpiece of pink paradise plumes. These dashing aids are mentioned because they are far more impressive than Miss Ritchie's songs.

The songstress had a cold way of delivering her numbers, never allowing a song to become vivid enough to disturb her waving pink paradise feathers.

"The Good Ship Mary Ann," an excellent song when well rendered; "Adam and Eve Had a Wonderful Time," "Mandalay," and "What You Mean, You Lost Your Dog," are her melodies. For the last named Miss Ritchie tosses tin whistles to the audience.

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Tin whistles are not necessary to help Dane Claudius and Lillian Scarlet in their banjo playing of old-time melodies. The two might improve their act in several ways—the costume change wait might be reduced, and Mr. Claudius might appear in the garb of the 60s when Miss Scarlet wears the crinolines of the period. But the numbers themselves interest. The words of the old songs are flashed upon the screen as the melodies tinkle from the banjos. There are "Jim Along Josie," of the '40s; "Wait for the Wagon," "Billy Boy," "Old Dog Tray," and "Dan Tucker," of the '50s; "Seeing Nelly Home" and "When Johnny Comes Marching Home," of the '60s, and "Grandfather's Clock,' 'of the '70s. And the audience seemed to remember every one.

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One can't help but admire the idea of having a trained nurse direct the orchestra. It's so—er—reassuring. Not, of course, that the Palace orchestra needs medical attention, but there are others. However, it was relieving to have the spotlight center upon a nurse holding the orchestra baton as the curtain disclosed Jesse L. Lasky's musical sketch, The Trained Nurses. It appears that a pretty girl has been engaged to fascinate the patients in order that they will remain at the sanitarium. The girl upsets calculations by falling in love herself. That's the story.

Incidentally all the nurses, garbed as Pierrettes and carrying clown's bladders, sing, thereby demonstrating the quiet life of a modern sanitarium. The patient and the fascinating nurse vocalize about the combined lure of the tango and a cup of tea, and the whole thing ends in a dancing wedding, with every one shrugging their shoulders and snapping their fingers. This is not a new idea, however.

Henry Bergman as the patient, Gladys Clark as the nurse, and George W. Callahan as the doctor are prominent in the cast. Weak chorus evolutions tend to slow up the act.

---

Henry B. Lewis, the Dutch comedian, has an odd offering by Aaron Hoffman. He bursts upon the audience through hanging curtains, a sort of shattered English prologue to Pagliacci, giving warning of his ensuing act. After confessing that his voice is peculiar, for, while it gives him so much pleasure, it affects others differently, and that when he dances he always talks to prevent hard feelings, Lewis proceeds. He nearly dances, presents a few parodies, and talks a bit. All of his material isn't funny or new, but Lewis does offer quite a few laughs. He is a single entertainer whose turn has something of an original idea behind it.

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Daintiness is the keynote of Sallie Fisher's offering for her return to vaudeville. Her voice, too, has developed since New York last heard her. She

(*Continued on page 24*)

*Bangs, N. Y.*
LOIS JOSEPHINE,
With Wellington Cross in Vaudeville.

*Foulsham and Banfield, London.*
FORWARD (RUDE) FROM THE ARC DE TRIOMPHE, PARIS.
One of the Tableaux Vivants of Madame de Serris and Her Models.

*Wills, London.*
MISS MAY FORCEY.

Miss May Forcey, New York representative of Will Collins, arrived in New York last week.

Miss Forcey is considered one of the best judges of variety acts in England or on the Continent. She entered the business eleven years ago as a clerk in the London offices of the Macnaghten Tour. Her ability quickly attracted attention, and in succession she held positions of importance with the Sommers and Warner Agency and Harry Day, the London agent. Eighteen months ago Miss Forcey became a member of Mr. Collins's staff. Mr. Collins's reliance in her ability and judgment resulted in her present appointment to the important position of New York personal representative.

## KENYON WITH TANGUAY

### Successful Scotch Artist Plays Special Engagement with Cyclonic Comedienne

Neil Kenyon, who clinched his success with American vaudeville audiences at the Palace last week, is now playing a special engagement with Eva Tanguay at the American Music Hall in Chicago.

Mr. Kenyon accepted the offer from Miss Tanguay last week. The Chicago engagement is a limited one, and Mr. Kenyon is playing in opposition to Harry Lauder. Mr. Lauder opened on Sunday, Miss Tanguay began her engagement on Monday, and Mr. Kenyon was presented on the Tanguay programme on Tuesday.

As co-stars, Miss Tanguay and Mr. Kenyon will receive combined salaries greater than ever before paid to any two artists appearing together, and exceeding that of Madame Bernhardt.

Mr. Kenyon, at the expiration of the special engagement, will return to England to fulfill long-standing contracts. Mr. Kenyon came to America quietly and opened at the Colonial with unusual success about a month ago.

The Scotch comedian will come back to America next Fall, probably in September. He is now under contract for Joe Weber, who will present him on tour at the head of his own company. Mr. Kenyon will then star across the American continent.

## JULIA NASH ON ORPHEUM TOUR

Julia Nash and company open on Monday at Winnipeg for a tour of the Orpheum time.

## THE WEEK IN REVIEW

(*Continued from page 25.*)

sings agreeably and has evolved an ingratiating little singing act.

At the Victoria, Miss Fisher demurely stepped from between plush draperies, in Indian costume, to sing "Out in the Wilderness." Miss Fisher makes a pretty picture, but she really does not get her audience until she reappears in dainty hoop-skirted green crinolines, of the Civil War days, to sing of the old-fashioned girl. It is a refreshing little melody with just a touch or two of "Genevieve" and other songs of long ago.

Then Miss Fisher appeared in a charming pink evening gown and displays her voice in a medley of favorite songs of recent years.

Sam and Kitty Morton demonstrated their youth and the warm spot they hold in the hearts of New Yorkers at the Colonial. Of course, they won their usual hearty welcome.

Mercedes came to the Colonial in his unusual act. He passes through the audience and the theatergoers are asked to whisper the name of a musical number to him. Upon the stage at the piano is seated Mlle. Stantone, blindfolded. In a moment she plays the requested number, which has, according to Mercedes, been suggested by thought transference to the young woman. Anyway, the two work neatly, for Mlle. Stantone plays a wide variety of suggested selections very accurately.

PADDRICK JAMES SMITH.

# E. F. ALBEE ARRANGES BILLS FOR CITY'S "SHUT-INS"

## Entertainments in Various Institutions to Follow Programme at Home for Incurables

BY WALTER J. KINSLEY.

E. F. ALBEE has arranged for a number of comedy entertainments for "shut-ins" in various institutions. The first was given last week at the Home for Incurables, on Third Avenue between 181st and 184th Streets. A number of the cleverest comedians in Keith vaudeville were carried by auto from the Bronx and Alhambra theaters to the Home, where they gave several hours of entertainment to the unfortunates, many of whom said they had not enjoyed a good laugh for years before. Never was there a more appreciative audience. Out of the hundreds of patients there is but one who can get outdoors, and he is a crippled newspaper man whom Mr. Albee had in mind in giving the comedy show on the little stage in the big parlor of the Home.

Gertrude Hoffman will add another sensational attraction to Keith vaudeville. Somehow they all like "big time" with its United States Treasury solidity and its gold bond salaries.

Anna Held is a capacity attraction in Keith vaudeville. With her own troupe as a wildcat star she did poorly, but, as a Keith headliner in regular vaudeville houses, she is a blazing sun among two-a-day stars. She opens with a sell-out and keeps right on selling out through the week. Her songs are catchy and her costumes magnificent, and Florenz Ziegfeld is directing her in his usual masterly fashion. When it comes to bringing out ability Flo Ziegfeld is a master magician.

The mezzanine floor of the press department of the United Booking Offices is known as the smoking balcony.

Next Sunday evening the Fortnight Club will give another of its famous dances at Claridge's. This affair will be a "hummer," and will represent the choicest gathering of lovely women ever seen in New York. The chief movers of the Fortnight Club are men prominent in vaudeville. Membership in the club is sought after eagerly by stars and managers, since to be a guest of the organization at one of its lavish affairs is to be signally favored. The Fortnight Club gives carte blanche to its guests, and sees that everyone has all the dancing they care for.

Olga Petrova will make her farewell appearance at the Colonial next week. This applies to the Colonial only.

Seymour Hicks and Ellaine Terriss are negotiating for a short vaudeville tour over the Keith time.

Ida Rubinstein, the Russian dancer, beloved of Gabriel d'Annunzio, will be seen in the Keith theaters next season. She is the dancing idol of Paris.

A weird genius who reads the clicks of a typewriter as a telegrapher reads a telegraph key is seeking time in vaudeville. He can repeat what one is writing as far away as he can hear the keys. At the United Booking Offices he has been planted outside the stenographers' office and has told what each one was writing. Rather an uncomfortable gift in some quarters!

Jasper Dillman, of East Orange, writes to the United suggesting that he be featured in vaudeville as the inventor of the egg sandwich. He has prepared an interesting lecture on the discovery and rise of this standby of the night lunch-wagon.

Vaudeville will have a series of sensations soon. Remember that of all the silent workers in big business the magnates of vaudeville have most on the Maxim muffler. The two-a-day is growing in many directions whose revelation will come as a distinct surprise.

If you want to get a fussy headliner's real name, put a dictagraph in the dressing room, as they are doing in general Middle West houses. Oh, what we know about those records! Oh, envious shades of Rabelais!

BLANCHE BATES,
Coming to the Palace Next Week.

## THOMPSON IN CHARGE

### Supervising Entire Palace Theater Building and U. B. O. Offices—Union Square to Pictures

Official announcement is made that Frank Thompson, who has been manager of the Palace Theater, is now in charge of the entire Palace Theater building and the offices of the United Booking Offices.

The Union Square Theater ended its career as a vaudeville house on last Saturday night. The historic theater is now showing motion pictures.

Arthur Klein, who followed Elmer Rogers as manager of the Union Square, is now booking the Fifth Avenue Theater for F. F. Proctor.

Chester Stratton, formerly of Fitzgerald and Stratton, is now an assistant to Eddie Darling in the U. B. O. booking department.

## "SHAM" IN VARIETIES

### Eleanor Gordon to Appear in Condensed Drama by Elmer Harris and Geraldine Bonner

Sham, Elmer Harris and Geraldine Bonner's drama in which Henrietta Crosman appeared early in 1909, has been condensed for vaudeville and will be presented in the two-a-day by Eleanor Gordon.

The dramatic offering has been tried out in several places, including Union Hill, recently. M. S. Bentham is now arranging bookings for Miss Gordon.

## DOROTHY BRENNER IN SINGLE ACT

Dorothy Brenner has completed arrangements for her appearance in vaudeville in a new single act. Miss Brenner was formerly of the team of Brenner and Ratcliff. M. S. Bentham is Miss Brenner's representative.

## EMMA DUNN GOING TO LONDON

Emma Dunn, recently seen in The Governor's Lady, will probably go to London next Summer to present the vaudeville playlet, The Baby, by her husband, John Stokes, in which she has appeared in American vaudeville.

M. S. Bentham is conducting the negotiations.

## FLYING MARTINS GOING ABROAD

The Flying Martins, this week on the Palace Theater bill, will sail for England on March 25. They are booked to open on April 6 at the Palace in London, with three months' booking to follow.

## BURGER BREAKING IN ACT

Mort M. Burger presented his novelty cartoon act in New Britain last week. The act was well received, according to reports. Mr. Burger is assisted by Elsie Howard in poses and songs.

## GETS FIRST ROUTES

### Harry Weber, of Weber and Evans, Gets Contracts in New Orpheum Offices

Weber and Evans were the first to receive Orpheum routes in the new Palace Theater offices.

Harry Weber, of Weber and Evans, consulted with Frank Vincent immediately after the removal from the Putnam Building, and left the office with routes of from twenty to thirty weeks each for the following acts:

Herman Timberg, Matilda and Elvira, Parillo and Frabito, Rice and Morgan, and Josephine Dunfee.

## FANNY BRICE RETURNS

Fanny Brice will shortly reopen in vaudeville under the direction of Max Hart.

Miss Brice has been playing the English halls and sailed from England on Jan. 31 on the *Mauretania*.

## BRYAN AND SUMNER ROUTED

Etta Bryan and Roy Sumner have been booked over the Orpheum time by Edward S. Keller in Edgar Allan Woolf's sketch, A College Proposition.

Bryan and Sumner will open on Feb. 15 at Salt Lake City.

## LEIGHTON AND JORDAN BOOKED

Leighton and Jordan have been routed through the big United houses by Edward S. Keller. This week they are playing in Richmond, Va. The act is called Two Girls and a Piano.

## MAX HART BOOKS ACTS ABROAD

Max Hart has booked Fisher and Green and the Avon Comedy Four for England and the Continent next summer. Mr. Hart has also arranged for the appearance of Abe Attell in the English music halls in the Spring. Attell will sail in April.

## SMITH AND WESLEY COMBINE

Jo Paige Smith has withdrawn from the United Booking Office; and is now booking with Louis Wesley. They have opened offices in the Putnam Building.

## MR. BISPHAM RETURNS

### Eminent Baritone Booked Over Orpheum Time—Opens in St. Paul on Monday

Following the postponement of The Jolly Peasant, in which he was to have been presented by Werba and Luescher, David Bispham has returned to vaudeville.

Mr. Bispham's recent brief season in vaudeville was one of the notable events of the year. Mr. Bispham has now been routed over the Orpheum time by Alf T. Wilton, and he will begin his tour at St. Paul on Monday.

## EDDIE FOY WILL FIGHT CASE

Eddie Foy was arrested last Friday at the Palace in Chicago, charged with violating the child-labor law by appearing on the stage with his seven children. He was released upon furnishing a $400 bond for each of the eight violations charged against him. The hearing will take place before Judge Newcome on Feb. 16. Foy will demand a jury trial, and will insist that each member be a father.

"I should much prefer to have my case heard by a jury of women," he said. "It wouldn't take them long to learn that mine are the best-treated children in the world.

"We will continue our tour until the sixteenth, when I will return to Chicago and personally take charge of my defense."

## "ALL ABOARD" FOR VAUDEVILLE

A condensation of Lew Fields's production, All Aboard, has been made for vaudeville, and will open at Union Hill on Feb. 16. Arthur C. Hartley is the manager, and the production is being made under the direction of Gene Hughes.

The production will be made in two scenes, and sixteen people will be in the cast. The act will run thirty minutes.

Other Lew Fields productions are to be vaudevillised. The Sun Dodgers will be the second offering.

## MME. ASORIA ON ORPHEUM TIME

Madame Asoria, the dancer, and her company have been booked solid over the Orpheum time by F. W. Stoker.

Madame Asoria will open in Chicago on May 24, and will play solid time over the Orpheum Circuit to Dec. 16.

## COMING HEADLINERS

Week of Feb. 9.—Palace: Blanche Bates; Colonial: Robert T. Haines and company, Eva Davenport and company; Alhambra: Claude Gillingwater and company, Victor Moore and company, Adele Ritchie; Fifth Avenue: *Women Proposes*, Frances Nordstrom and company; Bronx: *The Red Heads*; Victoria: Frank Sheridan and company, Anna Chandler; Bushwick: Minnie Dupree and company, Kathleen Clifford, Trixie Friganza; Orpheum: Bert Williams, *Just Half Way*.

Week of Feb. 16.—Colonial: Minnie Dupree and company; Alhambra: Cross and Josephine, Bert Williams; Bronx: Arthur Deagon, *Arcadia*; Fifth Avenue: Ed Hayes and company; Victoria: Lillian Shaw, *Just Half Way*, Lydia Barry; Bushwick: Louis Mann and company, Mary Elizabeth; Orpheum: Valeska Suratt and company, Claude Gillingwater and company.

## PREPARING NEW ACT

**Iris Hawkins to Be Aided by Three Boys in Songs by Joseph Nathan**

Iris Hawkins, recently seen at the Manhattan Opera House in the title-role of the spectacle, Hop o' My Thumb, is preparing a new vaudeville act.

Miss Hawkins has shelved her Western playlet, Dad's Gal, in which she had intended to appear in vaudeville, and is now making ready a vocal offering in which she will be assisted by three boys. Miss Hawkins will appear in exclusive songs written by Joseph Nathan. The new act will shortly have a New York hearing, being booked by Alf T. Wilton.

## IN LONDON REVUE

**Ray Cox May Appear in Easter Production, in Which Elsie Janis Is to Be Featured**

Ray Cox, the comedienne, will appear in London in the Spring, booked by M. S. Bentham.

It is very probable that Miss Cox will appear in the Easter revue at the London Palace. Heading the revue will be Elsie Janis, and Laura Guerite, just now successful in the English halls, will be prominent in the production.

## ANNA HELD SCORES IN NEW ACT

Anna Held was very well received at her vaudeville appearances at the Majestic in Chicago last week. In commenting upon her offering, C. W. Collins said in the Chicago *Inter-Ocean:*

"What does she do? She sings ditties, and she changes costumes. The new styles agree with her even better than her new songs. She wears three changes of dress, in each of which, after a few minutes of reticence, she casts aside some kind of a filmy outer wrap to reveal herself in evening garb, with evening shoulders. Her songs? The first is probably called 'Your Arms Were Made To Hug Me'—at any rate, that is the first line of the refrain. The second, 'I Want You, Kewpie Doll,' involves the use of one of those Kewpie effigies popular among women, and inspires Anna to hurl miniature Kewpies into the audience. The third is a medley, including many of the ditties that have helped to make Anna famous in days gone by. She closes neatly enough by swinging into 'Good-by, Everybody.'"

## MISS EVESSON IN TABLOID "MAGDA"

Isabell Evesson is coming East with a vaudevillized version of Sudermann's Magda. The offering has been prepared for the varieties by McKee Rankin.

Miss Evesson tried out the condensation on the Pacific Coast during her recent stock engagement. Eastern booking arrangements are being made by M. S. Bentham.

## JACK WILSON'S SISTER IN SKIT

Wheeler and Wilson opened at the Bushwick Theater on Monday in a sketch, A Stitch of Comedy, under the direction of Weber & Evans. Miss Wilson is a sister of Jack Wilson, of the Jack Wilson Trio.

## GOLDIN RETURNS IN JUNE

Horace Goldin will remain in American vaudeville until June, then returning to England. Mr. Goldin originally intended to return in March. Another American tour is in prospect.

The Aerial Lloyds open at the Fifth Avenue Theater on Feb. 16, booked by F. W. Stoker. They were formerly the Five Costers.

## POPULAR TEAM SPLITS

**George Moore Appearing with Stella Tracey—Gertrude Vanderbilt in New Act**

After several successful seasons in vaudeville, the team of Gertrude Vanderbilt and George Moore has divided. Previous to joining Miss Vanderbilt in vaudeville, Mr. Moore appeared with Isabell D'Armond, now scoring in the Hippodrome revue in London.

Mr. Moore has doubled with Stella Tracey, and the two will offer their new singing and dancing turn in New York, probably next week. Max Hart is making the booking arrangements.

Miss Vanderbilt has prepared a new act in which she is assisted by fourteen boys. This offering is also due for a New York hearing shortly.

## "BEAUTIES" COMING TO COLONIAL

Jesse L. Lasky is bringing his latest vaudeville production, The American Beauties, to the Colonial for its first New York hearing next week. The William Le Baron-Robert Hood Bowers musical comedy was produced in New Haven last week, and, according to reports, got over nicely. There are six musical numbers, and the cast follows:

J. Willoughby Martin ..... Wilbur Mack
Harrison Dana ..... Mortimer Weldon
Senor Castille ..... Armand Cortes
Mary Clark ..... Nella Walker
Anne Jones ..... Leslie Leigh
Phyllis, the English beauty ..... Helen Wallace
Yvette, the French beauty .. Cecil Archer-Burton
Gretchen, the German beauty .. Rosamond Dare
Olga, the Russian beauty ..... Fanny Ridston
Dolores, the Spanish beauty .. Carmen Granada
Hulda, the Swedish beauty ..... Doris Vernon
Rosalka, the Bulgarian beauty .... Billie Isabelle
Kaleka, the Turkish beauty .... Adele Maynard

## TO PRESENT HIS OWN PLAYLET

Theodore Babcock, leading man for Blanche Walsh at the Palace this week in The Countess Nadine, plans to offer a sketch of his own next month. Mr. Babcock will himself create the leading role.

## MISS COGHLAN'S SUCCESSFUL TOUR

Rosalind Coghlan and her company, which includes Richard Pitman, are now moving East over the Orpheum time. Miss Coghlan has enjoyed a remarkably successful season in Edgar Allan Woolf's The Obstinate Miss Granger, and both Miss Coghlan and Mr. Pitman have been accorded much praise by the reviewers in the various cities in which the playlet has been offered.

## ILL, PLUCKILY FINISHES WEEK

Adele Ritchie was taken ill during her act at the Palace Wednesday matinee and was barely able to finish the performance. Although she was very ill and under a physician's care, Miss Ritchie managed to finish the week through pluck and determination.

## FRANCES NORDSTROM AT AVENUE

Frances Nordstrom and company, featuring William Pinkham and including John Power, opens at the Fifth Avenue Theater on Monday in a new sketch, A Domestic Incident, written by Miss Nordstrom.

## CARL McCULLOUGH ILL

Carl McCullough was taken ill during his engagement at the Memphis, Tenn., Orpheum last week. Mr. McCullough suffered an attack of ptomaine poisoning.


NEIL KENYON
Scottish Comedy Characters
Specially Engaged
by Eva Tanguay
American Music Hall, Chicago

JACK E. GARDNER
IN VAUDEVILLE

Sam AND Kitty Morton
Back to Where They Started
Direction Tom Fitzpatrick

A DAINTY HALF DOZEN
The Six Kirksmith Sisters
Just returned from the conquest of Europe

Vaudeville's Greatest Sensation
Mercedes

VIOLINSKY
"The wizard of the Violin and Piano"
Direction FRANK BOHM


## VAUDEVILLE DATES

*The current week is understood where no date is given.*

*Dates Ahead must be received by Friday for the next issue.*

ABBOTT, Tilly, and Partner: Orph., Kansas City, 8-14.
ABELES, Edward, Co.: Poli's, Springfield, 9-14.
AOT Beautiful: Orph., Jacksonville.
ADAMS, Mabel, Co.: Orph., Kansas City, 8-14.
ADELAIDE and J. J. Hughes: Bushwick, B'klyn; Victoria, N.Y.C., 9-14.
AHEARN, Charles, Troupe: Colonial, N.Y.C.; Alhambra, N.Y.C., 9-14.
ALEX Three: Keith's, Prov.; Keith's, Boston; Temple, Hamilton, Can., 9-14.
ALEXADER Brothers: Keith's, Louisville; Forsythe, Atlanta, 8-14.
ALLEN, Frederick, Co.: Orph., Los Angeles.
ALPHA Sextette: Pantages, San Diego; Pantages, Salt Lake City, 8-14; Pantages, Ogden, 15-21.
ALPINE Troupe: Poli's, New Haven; Keith's, Bangor, Me., 9-14; Keith's, Portland, 16-21.
AMERICAN Dancers: Keith's, Phila.; Bushwick, B'klyn, 16-21.
ANDERSON and Burt: Orph., Allentown, Pa., 9-14.
ANGEL, Lou: Orph., Salt Lake City, 8-14.
ANITA: Victoria, N.Y.C., 9-14.
ANSON, Captain: Keith's, Columbus; Keith's, Toledo, 9-14.
ARDALE'S Circus: Lyric, Richmond; Colonial, Norfolk, 9-14.
ARCADIA: Colonial, N.Y.C.; Orph., B'klyn, 9-14; Bronx, N.Y.C., 16-21.
ARDATH, Fred J., Co.: Poli's, Scranton; Poli's, Hartford, 9-14.
ARENERA: Alhambra, N.Y.C.
ARMSTRONG and Clark: Orph., Omaha; Orph., Memphis, 8-14.
ARTHURS, Three: Poli's, Scranton, 9-14.
ASAHI Jans: Poli's, Hartford; Poli's, New Haven, 9-14; Victoria, N.Y.C., 16-21.
ASAKI: Orph., Minneapolis, 8-14.
ASHLEY, Lillian: Keith's, Cincinnati, 9-14.
ASHLYN, Belle: Orph., Lincoln; Orph., Kansas City, 8-14.
AVON Comedy Four: Grand, Pittsburgh; Hipp., Cleveland, 9-14.
AVOLOS, Four: Fifth Ave., N.Y.C., 16-21.
AXTELLE Hopkins, Co.: Victoria, N.Y.C., 9-14.
AZARD Brothers: Temple, Detroit; Temple, Rochester, 9-14.
BAKER, Belle: Lyric, Birmingham.
BALL and West: Poli's, New Haven; Poli's, Hartford, 9-14.
BALLET Classique: Garrick, Wilmington, Del., 9-14.
BANKOFF and Girlie: Shubert's, Utica.
"BARBAROUS Mexico": Alhambra, N.Y.C., 9-14.
BARBOUR, Nina: Orph., Vancouver, 8-14.
BARDS, Four: Colonial, Norfolk; Keith's, Phila., 9-14; Colonial, N.Y.C., 16-21.
BARKER, Ethel Mae: Poli's, Springfield; Poli's, Hartford, 9-14.
BARNARD, Sophye: Orph., Salt Lake City, 8-14.
BARNES, Gertrude: Orph., Frisco, 8-14.
BARNES, Stuart: Orph., Kansas City; Orph., Des Moines, 8-14.
BARRY, Mr. and Mrs. Jimmy: Dominion, Ottawa, Can.; Orph., Montreal, 9-14.
BARRY, Lydia: Alhambra, N.Y.C.; Victoria, N.Y.C., 16-21.
BARTO and Clark: Hudson, Union Hill, N.J., 9-14.
BARTON, Sam: Sherman Grand, Calgary, 4, 5; Empire, Edmonton, 6, 7.
BARTOS, Three: Grand, Pittsburgh; Grand, Syracuse, 9-14.
"BATTLE of Bay Bum": Keith's, Portland, Me.
BAXTER, Sid: Orph., Savannah.
BEANOS, The: Keith's, Toledo.
BEAUMONT and Arnold: Colonial, N.Y.C.; Keith's, Phila., 9-14.
"BEAUTY Is Only Skin Deep": Poli's, New Haven; Keith's, Boston, 9-14.
BEAUX Arts: Orph., Kansas City; Palace, Chgo., 8-14.
BELLECLAIRE Brothers: Bijou, N.Y.C.
BERGERE, Valerie: Keith's, Cinti.; Maj., Milwaukee, 8-14.
BERGEN, Alfred: Colonial, N.Y.C.
BERRA, Mabel: Poli's, Springfield, 9-14.
BESSON, Mme., Co.: Temple, Hamilton, Can.
BETTY and Consul: Bronx, N.Y.C.
BEYER and Brother: Keith's, Wash., 9-14.
BIG City Four: Poli's, Scranton; Victoria, N.Y.C., 9-14; Bushwick, B'klyn, 16-21.
BIMBERG and Day: Proctor's, Newark.
BINNS, Binns and Binns: Orph., Spokane; Orph., Seattle, 8-14.
BISHOP, Marie: Orph., Portland.
BISON City Four: Victoria, N.Y.C.
BLANCHE, Belle: Forsythe, Atlanta; Orph., Knoxville, 8-14.
BLANK Family: Orph., Omaha; Maj., Milwaukee, 8-14.
BLESSINGS, The: Orph., Duluth; Orph., Winnipeg, 8-14.
BOGANY Troupe: Victoria, N.Y.C., 9-14; Keith's, Phila., 16-21.
BOHEMIANS, Three: Hipp., Cleveland, 9-14.
BOLLINGER and Reynolds: Orph., St. Paul.
BORDON and Shannon: Fifth Ave., N.Y.C., 9-14.
BOUDINI Brothers: Orph., Salt Lake City, 8-14.
BOWERS, Fred: Keith's, Boston, 9-14.
BOWMAN Brothers: Keith's, Boston; Poli's, New Haven, 9-14.
BRACKS, Seven: Victoria, N.Y.C.
BRADNER and Derrick: Forsythe, Atlanta; Orph., Knoxville, 9-14.
BRADS, The: Orph., Lincoln; Orph., Kansas City, 8-14.
BREEN, Grace: Grand, Albany; Fifth Ave., N.Y.C., 9-14.
BRONSON and Baldwin: Palace, N.Y.C.; Shea's, Buffalo, 9-14.
BROOKS and Bowen: Fifth Ave., N.Y.C.; Victoria, N.Y.C., 16-21.
BROWN Brothers: Fifth Ave., N.Y.C., 16-21.
BUCKLEY'S Animals: Orph., Memphis; Orph., New Orleans, 8-14.
BURKE and Lorsing: Proctor's, Newark, 9-14; Fifth Ave., N.Y.C., 16-21.
BURKE, John and Mae: Lyric, Richmond; Colonial, Norfolk, 9-14.
BURKLEY and Burley: Keith's, Phila.; Maryland, Balto., 8-14.
BURNHAM and Irwin: Bushwick, B'klyn.
BURNS, Kilmar and Grady: Orph., Minneapolis; Orph., Winnipeg, 8-14.
BURNS and Fulton: Keith's, Boston.
BYAL and Earle: Orph., Memphis, 8-14.
CABARET, Three: Alhambra, N.Y.C.; Bronx, N.Y.C., 16-21.
CAMERON and O'Connor: Sherman Grand, Calgary, 4-5; Empire, Edmonton, 6, 7.
CANFIELD and Ashley: Grand, Syracuse.
CANTWELL and Walker: Keith's, Columbus; Keith's, Toledo, 9-14.
CAPTAINS Fields: Orph., Spokane; Orph., Seattle, 8-14.
CARLYLE and Romer: Orph., Vancouver, 8-14.
CARRERA, Lizzo: Alhambra, N.Y.C.
CARRILLO, Leo: Orph., Oakland, 8-14.
CARTMELL and Harris: Victoria, N.Y.C., 16-21.
CARUS and Randall: Victoria, N.Y.C., 16-21.
CATALANO and Denny: Orph., Duluth, 8-14.
CATTOLICAS, Cadet: Palace, N.Y.C.; Alhambra, N.Y.C., 9-14; Colonial, N.Y.C., 16-21.
CHADWICK Trio: Victoria, N.Y.C., 9-14.
CHANDLER, Anna: Maryland, Balto.; Victoria, N.Y.C., 9-14.
CHEEBERT'S Manchurians: Orph., St. Paul; Orph., Duluth, 8-14.
CHERRATO Brothers: Orph., Seattle.
"CHEYENNE Days": Orph., Hazleton, Pa., 9-14.
CHIP and Marble: Columbia, St. Louis; Maj., Chgo., 8-14.
CHOATE, Mattie, Co.: Grand, Albany.
CHUNG Hwa Four: Orph., Omaha; Orph., Minneapolis, 8-14.
CLARK and Hamilton: Victoria, N.Y.C.; Maryland, Balto., 9-14.
CLARK and Verdi: Keith's, Louisville; Grand, Pittsburgh, 9-14.
CLAYTON, Bessie: Orph., Seattle; Orph., Portland, 8-14.
CLIFFORD, Kathleen: Bushwick, B'klyn, 9-14.
CLIFF, Laddie: Victoria, N.Y.C.; Keith's, Boston, 9-14; Keith's, Phila., 16-21.

CLINE, Maggie: Grand, Albany.
"CLOWNLAND": Shea's, Toronto.
COGHLAN, Rosalind: Maj., Milwaukee.
COLLEGIANS, Three: Orph., Des Moines; Maj., Chgo., 8-14.
COLLINS and Hart: Orph., Vancouver, 8-14.
CONCHAS, Paul: Orph., Oakland, 1-14.
CONLIN, Ray: Keith's, Prov., 9-14.
CONLIN, Steel and Carr: Orph., St. Paul.
CONNELLY and Webb: Orph., Oakland, 8-14.
CONROY and Models: Orph., Los Angeles; Orph., Denver, 8-14.
CONSUL and Betty: Bronx, N. Y. C.; Orph., B'klyn, 9-14.
COOK, Joe: Orph., Harrisburg; Colonial, Norfolk, 9-14.
COOPER and Robinson: Columbia, Grand Rapids, 9-14.
COOPER, Joe and Lew: Orph., Jacksonville; Columbia, Grand Rapids, 9-14.
CORNELL and Gillette: Orph., Salt Lake City, 8-14.
COTTER and Boldon: Poli's, New Haven; Poli's, Springfield, 9-14.
COUNTISS, Cathrine, Co.: Orph., Salt Lake City.
COX, Ray: Bushwick, B'klyn: Keith's, Prov., 9-14.
CRESSY and Dayne: Keith's, Louisville; Keith's, Indianapolis, 9-14; Keith's, Cinti., 16-21.
CROSS and Josephine: Keith's, Phila.; Keith's, Wash., 9-14; Alhambra, N.Y.C., 16-21.
CROUCH and Welch: Orph., Des Moines; Orph., Sioux City, 8-14.
CULLEN, James: Keith's, Wash.; Penn., Phila., 9-14.
CUMMINGS and Gladding: Orph., Oakland; Orph., Sacramento, 8-11; Orph., Stockton, 12-14.
CUTTYS, Taroe: Orph., Sioux City; Orph., Minneapolis, 8-14.
DAILEY, Robert, Co.: Grand, Syracuse; Hipp., Cleveland, 9-14.
DAMRELL, Geo., Co.: Orph., Portland.
"DANCE Reveries": Columbia, St. Louis; Orph., Memphis, 8-14.
DARLING of Paris: Orph., Harrisburg, Pa.; Colonial, Norfolk, 9-14.
DAVENPORT, Eva, Co.: Alhambra, N.Y.C.; Colonial, N. Y. C., 9-14; Victoria, N.Y.C., 16-21.
DAVIS, Edwards: Orph., Montreal.
DAVIS, Mile.: Orph., Kansas City; Orph., Omaha, 8-14.
DEAGON, Arthur: Temple, Rochester; Grand, Syracuse, 9-14; Bronx, N.Y.C., 16-21.
DE COS, Harry: Bushwick, B'klyn; Bronx, N.Y.C., 9-14.
DEELEY, Ben, Co.: Shea's, Toronto.
DE LISLE, Juggling: Hipp., Cleveland, 9-14.
DELMORE and Lee: Bushwick, B'klyn, 16-21.
DELMORE and Light: Columbia, St. Louis.
DE MAR, Grace: Union Sq., N. Y. C.
DEMAREST and Chabot: Orph., Frisco, 8-14.
DE MORELL, Dorothy: Shea's, Buffalo; Shea's, Toronto, 9-14.
DE SERRIS, Henrietta: Hipp., Cleveland, 9-14.
DE VINE and Williams: Orph., Jacksonville; Columbia, Grand Rapids, 9-14.
DE VOE, Three: Orph., B'klyn.
DEVOIT Brothers: Keith's, Wash.; Orph., B'klyn, 9-14; Victoria, N.Y.C., 16-21.
DE VORA, Three: Colonial, Grand Rapids; Keith's, Toledo, 9-14.
DIAMOND and Brennan: Shubert's, Utica, N. Y.; Proctor's, Newark, N. J., 9-14; Fifth Ave., N.Y.C., 16-21.
DICKINSON, "Rube": Temple, Detroit; Temple, Rochester, 9-14.
DOLCE Sisters: Orph., Salt Lake City; Orph., Denver, 8-14.
DOOLEY and Sayles: Orph., Seattle; Orph., Portland, 8-14.
DOOLEY, Jed and Ethel: Temple, Hamilton, Can.; Dominion, Ottawa, 9-14.
"DOUBLE Cross, The": Orph., Sacramento, Feb. 1-4; Orph., Stockton, 5-7; Orph., Oakland, 8-14.
DRAPER, The: Shubert's, Utica, N. Y., 9-14.
DREW, L. and E.: Poli's, Hartford, 9-14.
DU FOR Trio: Keith's, Wash.; Poli's, Scranton, 9-14.
DUNFEE, Josephine: Keith's, Louisville; Grand, Pittsburgh, 9-14.
DUPREE and Dupree: Keith's, Cinti., 9-14.
DUPREE, Minnie: Orph., B'klyn; Bushwick, B'klyn, 9-14; Colonial, N.Y.C., 16-21.
DUPREZ, Fred: Shea's, Toronto; Shubert's, Utica, N. Y., 9-14.
DURRYELLE, Lea: Orph., Des Moines.
DYER, Hubert, Co.: Shubert's, Utica, N. Y.
EARL'S Diving Seals: Orph., Harrisburg, Pa., 9-14.
ELIZABETH, Mary: Bushwick, B'klyn, 16-21.
ELROY Sisters: Poli's, Hartford.
ELSIE, Janis, Three: Alhambra, N.Y.C., 16-21.
ENTERTAINERS, Four: Keith's, Indianapolis.
EQUILI Brothers, Six: Proctor's, Newark, 9-14.
ERNIE and Ernie: Colonial, N. Y. C.
ERROLL, Bert: Keith's, Prov.; Lyric, Richmond, 9-14; Keith's, Phila., 16-21.
EUGENE, Carl: Colonial, N.Y. C., 9-14; Orph., B'klyn, 16-21.
FARBER Girls: Columbia, St. Louis, 8-14.
FATIMA: Orph., Montreal.
FELIX and Barry Girls: Orph., New Orleans.
FISHER and Green Co.: Temple, Detroit; Temple, Rochester, 9-14.
FISHER, Sally: Colonial, N. Y. C.; Keith's, Phila., 9-14.
FITZGIBBON, Bert: Orph., Sacramento, 1-4; Orph., Stockton, 5-7; Orph., Los Angeles, 8-14.
"FIXING the Furnace": Orph., Des Moines; Orph., Omaha, 8-14.
FLANAGAN and Edwards: Forsythe, Atlanta, 9-14.
FOSTER and Lovett: Orph., Spokane; Orph., Seattle, 8-14.
FOX and Dolly: Orph., Omaha; Orph., Sioux City, 8-14.
FOY Eddie and Family: Maj., Milwaukee; Columbia, St. Louis, 8-14.
FRANKLIN, Irene: Orph., Montreal.
FRAWLEY and Hunt: Shea's, Buffalo; Shea's, Toronto, 9-14.
FRIGANZA, Trixie: Orph., B'klyn; Bushwick, B'klyn, 9-14.
FROSINI: Orph., Memphis; Orph., New Orleans, 8-14.
GABRIEL, Master, Co.: Orph., Duluth; Orph., Winnipeg, 8-14.
GALLAGHER and Carlin: Orph., Salt Lake City; Orph., Denver, 8-14.
GALVIN, Wallace: Keith's, Toledo.
GANNON, Helen: Orph., Seattle; Orph., Portland, 8-14.
GARDINER Three: Colonial, Erie, Pa.
GARDNER, Jack: Maryland, Balto., 9-14.
GENARO and Bailey: Maj., Milwaukee; Palace, Chgo., 9-14.
GEORGE, Edwin: Temple, Rochester; Proctor's, Newark, 9-14.
GEORGETTE: Keith's, Wash.; Keith's, Phila., 9-14.
GERMAINE, Herbert, Trio: Grand, Pittsburgh, 9-14.
GIEGEN, John: Orph., Montreal; Dominion, Ottawa, 9-14.
GILFOIL, Harry: Orph., Minneapolis, 8-14.
GILLETTE'S Animals: Sherman Grand, Calgary, 4, 5; Empire, Edmonton, 6, 7.
GILLINGWATER, Claude, Co.: Shea's, Toronto; Alhambra, N.Y.C., 9-14; Orph., B'klyn, 16-21.
GILMORE, Barney: Keith's, Phila., 9-14.
"GIRL from Milwaukee": Keith's, Columbus; Keith's, Toledo, 9-14.
GOLDEN, Claude: Shubert, Utica, N. Y.; Keith's, Prov., 9-14; Grand, Syracuse, 16-21.
GOLDIN, Horace, Co.: Orph., Los Angeles, 1-15.
GOLEMAN'S Animals: Orph., Frisco, 1-14.
GORDON and Rice: Bronx, N. Y. C., 9-14; Alhambra, N.Y. C., 16-21.
GORDON Brothers: Columbia, St. Louis.
GORMANS, Five: Keith's, Indianapolis.
GRANVILLE, Taylor, Co.: Orph., Denver; Orph., Lincoln, 8-14.
GRAPEWINE, Charles: Columbia, Grand Rapids; Keith's, Toledo, 9-14.
GRAY Trio: Keith's, Louisville.
GRAZERS, The: Bronx, N.Y. C.
"GREEN Beetle": Temple, Detroit; Temple, Rochester, 9-14.
GREEN, Ethel: Victoria, N. Y. C.
GRIFFIN, Gerald: Sunderland, Hanley; Leeds, 9-14; London, 16-21; Birkenhead, 23-28; Belfast, March 2-7; Dublin, Ireland, 9-14.
HAINES, Robert T., Co.: Keith's, Wash.; Colonial, N. Y. C.
HALL and Francis: Fifth Ave., N.Y.C.; Orph., New Orleans, 8-14.
HALLEY and Noble: Keith's, Phila.; Keith's, Wash., 9-14.
HANLON, Bert: Bushwick, B'klyn.
HANLON and Clifton: Keith's, Cinti.; Keith's, Louisville, 9-14.
HANLON and Hanlon: Orph., Sioux City; Orph., Omaha, 8-14.
HARDT, Louis: Orph., Portland.
HARRIS, Boland and Holtz: Grand, Pittsburgh; Grand, Syracuse, 9-14.
HARTLEY'S Wonders: Orph., Winnipeg; Orph., Regina, 9, 10; Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
HARVEYS, Four: Proctor's, Newark; Keith's, Prov., 9-14.
HASSMANS: Temple, Hamilton, Can.
HASSAN Ben, Ali: Lyric, Birmingham; Lyric, Richmond, 9-14.
HAWKINS, Lew: Orph., Los Angeles.
HAYES, Ed.: Forsythe, Atlanta; Lyric, Richmond, 9-14; Fifth Ave., N.Y.C., 16-21.
HAZARD, Jack: Orph., Lincoln; Orph., Kansas City, 8-14.
HEATH and Millership: Proctor's, Newark; Bushwick, B'klyn, 9-14; Bronx, N.Y.C., 16-21.
HEDDERS, Three: Keith's, Louisville.
HELD, Anna: Keith's, Indianapolis; Keith's, Cinti., 9-14.
HELEN, Baby: Dominion, Ottawa, Can., 9-14.
HELENE and Justine: Colonial, Erie, Pa., 9-14.
HENNINGS, John and Winnie: Colonial, Norfolk; Forsythe, Atlanta, 9-14.
HENRY and Francis: Keith's, Toledo.
HERBERT'S Dogs: Union Sq., N.Y.C.
HERLEIN, Lillian: Orph., Los Angeles.
HERMAN, Dr.: Orph., 'Frisco, 1-14.
HERRON and Gaylord: Orph., Knoxville, Tenn.; Colonial, Erie, Pa., 9-14.
HERZOG'S Horses: Temple, Rochester; Keith's, Phila., 16-21.
HESS Sisters: Victoria, N.Y. C., 16-21.
HICKEY Brothers: Victoria, N.Y.C., 9-14.
HINES and Fox: Temple, Hamilton, Can.; Orph., Montreal, 9-14; Orph., B'klyn, 16-21.
HOCKNEY Co.: Orph., Spokane; Orph., Seattle, 8-14.
HOEY and Lee: Orph., New Orleans.
HOFFMAN, Gertrude: Maj., Chgo., 9-14.
HOMER and Buchanan: Temple, Rochester.
HONEY Girls: Maryland, Balto.
"HOUSE Warmers": Temple, Detroit; Temple, Rochester, 9-14.
HOWARD and McKane: Bronx, N.Y.C.
HOWARD and Ratcliffe Co.: Keith's, Wash.
HOWARD'S Ponies: Alhambra, N.Y.C.; Victoria, N.Y.C., 16-21.
HOWARD, Great: Grand, Syracuse; Orph., Montreal, 9-14.
HUFFORD and Chain: Dominion, Ottawa, Can.
HUGHES, Mrs. Gene, Co.: Temple, Hamilton, Can.; Dominion, Ottawa, 9-14.
HUNT, Ida E.: Orph., B'klyn.
HUNTING and Francis: Alhambra, N.Y.C., 9-14; Victoria, N.Y.C., 16-21.
HUNTING, Lou and Mollie: Forsythe, Atlanta.
HUSSEY and Lee: Dominion, Ottawa, Can., 9-14.
ICELANDIC Troupe: Temple, Rochester; Orph., Montreal, 9-14.
IDEAL": Keith's, Prov.
ILES, Margaret, Co.: Orph., Salt Lake City, 8-14.
IMHOFF, Conn and Corene: Poli's, Springfield; Proctor's, Newark, 9-14.
IMPERIAL Opera Co.: Poli's, New Haven, 9-14.
INGE, Clara: Orph., Duluth; Orph., Minneapolis, 8-14.
IMPERIAL Opera Co.: Keith's, Lowell.
IOLEEN Sisters: Orph., Oakland.
IRIKAWA Japs: Orph., Knoxville; Alhambra, N.Y.C., 16-21.
ISMED: Grand, Syracuse.
JACKSON, Thos. E., Co.: Poli's, Scranton; Poli's, Hartford, 9-14.
JAMES, Mrs. Louis: Maryland, Balto., 9-14.
JEFFERSON, Joe, Co.: Temple, Rochester; Shea's, Buffalo, 9-14.
JOHNSON, Martin: Orph., Sacramento, Feb. 1-4; Orph., Stockton, 5-7; Orph., Los Angeles, 8-14.
JONES and Sylvester: Orph., Birmingham, 9-14.
JONLEYS, Two: Poli's, Scranton.
JORDAN Girls, The: Alhambra, N.Y.C.
JUNGMAN Family: Temple, Detroit, 9-14.
"JUST Half Way": Orph., B'klyn, 9-14; Victoria, N.Y. C., 16-21.
KARAVAN Kids: Orph., Knoxville; Columbia, Grand Rapids, 9-14.
KARTELLI Brothers: Orph., Des Moines.
KAUFMAN Troupe: Orph., Winnipeg; Orph., Regina, 9, 10; Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
KEANE, Robert E.: Keith's, Indianapolis; Keith's, Columbus, 9-14.
KEATONS, Three: Bronx, N. Y. C., 9-14.
KEENAN, Frank, Co.: Orph., Oakland; Orph., Sacramento, 8-11; Orph., Stockton, 12-14.
KELLER, Jessie: Palace, Chgo., 8-14.
KELLY and Harrison: Bushwick, B'klyn.
KELLY and Lafferty: Poli's, Hartford.
KELLY and Pollack: Orph., Vancouver, 8-14.
KELLY Duo: Maj., Milwaukee, 8-14.
KENNEDY and Rooney: Orph., Sioux City; Orph., St. Paul, 8-14.
KENNEDY, Jack, Co.: Orph., Memphis; Orph., New Orleans, 8-14.
KENNISON and Kerr Sisters: Union Sq., N. Y. C.
KENO and Green: Poli's, New Haven; Poli's, Scranton, 9-14.
KENO, Walsh and Melrose: Orph., Sioux City, 8-14.
KENT, S. Miller, Co.: Orph., St. Paul, 8-14.
KENYON, Neil: Victoria, N.Y. C.; Shea's, Buffalo, 9-14.
KETARO Troupe: Columbia, St. Louis, 8-14.
KIDDER, Kathryn, Co.: Orph., New Orleans.
KIMBERLY and Mohr: Orph., Harrisburg, Pa.; Victoria, N. Y. C., 16-21.
KINGSTON and Ebner: Orph., Winnipeg; Orph., Regina, 9, 10; Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
KIRK and Fogarty: Orph., Savannah, 2-4; Orph., Charleston, 5-7; Orph., Jacksonville, 9-14.
KIRKSMITH Sisters: Temple, Hamilton, Can.; Shea's, Buffalo, 9-14.
KLEIN, Abe, and Nicholson: Keith's, Louisville.
KLUTTING'S ANIMALS: Orph., Memphis, 8-14.
KNAPP-Cornelia: Orph., Harrisburg, Pa.
KORNAN, Fred: Columbia, St. Louis; Orph., Memphis, 8-14.
KRAMER and Morton: Temple, Rochester; Hipp., Cleveland, 9-14.
LA ARENERA and Victor: Alhambra, N.Y.C.
LA COUNT, Bessie: Shubert's, Utica, N. Y.
LA CRANDALL: Temple, Hamilton; Alhambra, N.Y.C., 9-14.
LA CROIX, Paul, Co.: Maryland, Balto.
LAI Mon Kim: Keith's, Toledo; Keith's, Columbus, 9-14.
LAMBERT and Ball: Columbia, St. Louis, 8-14.
LATHAM, Ada: Keith's, Columbus, 9-14.
LA TOM and Zaza: Orph., Savannah, 9-11; Orph., Charleston, 12-14.
LA TOY Brothers: Orph., Omaha; Orph., Des Moines, 8-14.
LA VAN Trio: Keith's, Columbus.
LAVIER: Colonial, Erie, Pa.; Columbia, Grand Rapids, 9-14.
"LAWN Party, The": Keith's, Cinti.; Keith's, Louisville, 9-14.
LAWRENCE and Cameron: Orph., 'Frisco; Orph., Oakland, 8-14.
LEAN, Cecil, Co.: Orph., Minneapolis, 8-14.
LE GROHS: Poli's, Hartford.
LEHR, Anna, Co.: Orph., Portland.
LEIPSIG: Poli's, Springfield, 9-14.
LEITZEL and Jeanette: Maj., Milwaukee; Keith's, Columbus, 9-14.
LENNETT and Wilson: Orph., Lincoln; Orph., Des Moines, 8-14.
LEON, Great: Maryland, Balto., 9-14.
LEONARD, Eddie, Co.: Orph., 'Frisco, 1-14.
LEON, Daisy: Orph., Denver; Orph., Lincoln, 8-14.
LES JONLEYS: Fifth Ave., N.Y.C.; Shubert's, Utica, 9-14.
LES JUNDTS: Hudson, Union Hill, N. J.
LES YOST: Forsythe, Atlanta; Lyric, Richmond, 9-14.
LESTER, Harry E.: Palace, N. Y. C.; Bronx, N.Y.C., 9-14; Orph., B'klyn, 16-21.
LEVAN Three: Orph., Denver; Orph., Lincoln, 8-14.
LEVY, Bert: Orph., Denver; Orph., Lincoln, 8-14.
LEWIS and Chapman: Orph., Harrisburg, Pa.
LEWIS and Dody: Bronx, N. Y. C.
LEWIS and McCarty: Orph., Des Moines; Orph., Sioux City, 8-14.
LEWIS, Henry: Orph., Montreal; Poli's, New Haven, 9-14.
LIBONATI: Keith's, Cinti.; Keith's, Louisville, 9-14.
LINDSAY, Fred: Orph., Sacramento, Feb. 1-4; Orph., Stockton, 5-7; Orph., Los Angeles, 8-14.
LINTON and Lawrence: Shea's, Toronto.
"LITTLE Parisienne": Lyric, Richmond.
LLOYD, Aerial: Fifth Ave., N. Y. C., 16-21.
LLOYD, Marie: Orph., Spokane; Orph., Seattle, 8-14.
LOCKETT, Waldron: Poli's, Springfield.
LO Marie Co.: Keith's, Cinti., 9-14.
LONG, Lily: Keith's, Cinti.; Keith's, Indianapolis, 9-14.
LONGWORTHS, The: Dominion, Ottawa, Can., 9-14.
LORNA and Toots Pounds: Orph., Sioux City; Orph., Des Moines, 8-14.
LOUGHLIN'S, Dogs: Orph., Harrisburg, Pa.; Poli's, Hartford, 9-14.
LOWELL and Drew: Fifth Ave., N.Y.C.
LOYAL and Partner: Orph., Seattle; Orph., Portland, 8-14.
LUCIER, Langton, Co.: Keith's, Portland, Me., 9-14.
LYNCH and Zeller: Maj., Milwaukee; Maj., Chgo., 8-14.
LYONS and Yosco: Orph., Denver.
MABELLE and Ballet: Orph., Winnipeg.
MACART and Bradford: Keith's, Columbus; Orph., Knoxville, 9-14.
MACK, Charles, Co.: Keith's, Toledo.
MACK and Orth: Maj., Milwaukee, 8-14.
MADDEN and Fitzgerald: Grand, Pittsburgh.
MAITLAND, Madge: Sherman Grand, Calgary, 4, 5; Empire, Edmonton, 6, 7.
MANG and Snyder: Fifth Ave., N.Y.C.
MANN, Louis, Co.: Colonial, N.Y.C.; Bushwick, B'klyn, 16-21.
MANN, Sam, Co.: Bronx, N. Y. C.; Bushwick, B'klyn, 9-14.
MARBENA and Dalton Brothers: Keith's, Indianapolis; Keith's, Cinti., 9-14.
MARIE, Dainty: Colonial, N.Y. C.; Shea's, Buffalo, 9-14.
MARLO Duo: Orph., Salt Lake City; Orph., Denver, 8-14.
MARSHALL and Montgomery: Orph., Denver.
MARTELLI: Orph., Omaha, 8-14.
MARTHA, Mlle.: Keith's, Lowell.
MARTINS Flying: Palace, N. Y. C.; Alhambra, N.Y.C., 9-14; Bronx, N.Y.C., 16-21.
MARTIN, R. R.: Maj., Milwaukee; Columbia, St. Louis, 8-14.
MARTIN and Frabini: Colonial, Norfolk; Orph., Harrisburg, 9-14.
MARTINETTI and Sylvester: Orph., Seattle; Orph., Portland, 8-14.
MARVEL and De Lite: Keith's, Prov.
MATILDA and Elvira: Orph., Regina, 9, 10; Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
MATINEE Girls: Hipp., Cleveland, 9-14.
MAURICE and Walters: Orph., Los Angeles.
MAXINE and Babbie: Orph., 'Frisco, 8-14.
MAZZETTIS, Five: Alhambra, N.Y.C., 9-14.
McCONNELL and Simpson: Keith's, Indianapolis; Temple, Detroit, 9-14.
McCORMACK and Irving: Orph., Oakland; Orph., Sacramento, 8-11; Orph., Stockton, 12-14.
McDEVITT, Kelly and Lucy: Orph., Kansas City; Orph., Des Moines, 8-14.
McFARLAND, Marie and Madame: Orph., Lincoln; Orph., Des Moines, 8-14.
McGINN, Francis, Co.: Keith's, Wash., 9-14.
McGIVENEY, Owen: Keith's, Prov., 9-14.
McKAY and Ardine: Colonial, N.Y.C.; Shubert's, Utica, N. Y., 9-14.
McLELLAN and Carson: Palace, N.Y.C.
McKINLEY, Neil: Victoria, N. Y.C.
McRAE and Clegg: Shea's, Toronto; Temple, Detroit, 9-14.
MELODY Boys, Five: Orph., Harrisburg, 9-14.
MELROSE, Bert: Victoria, N. Y.C.
MELVILLE and Higgins: Poli's, Springfield; Keith's, Prov., 9-14.
MERCEDES: Maryland, Balto.; Temple, Detroit, 9-14.
MEREDITH Sisters: Fifth Ave., N.Y.C.; Proctor's, Newark, 9-14.
MERRELL Sisters, Four: Keith's, Indianapolis, 9-14.
MERRILL and Otto: Keith's, Indianapolis, 9-14.
MEYER, Hyman: Orph., Omaha, 8-14.
MIDDLETON and Spellmeyer: Columbia, Grand Rapids, 9-14.
MILARES: Temple, Detroit; Temple, Rochester, 9-14.
MILLERS, Juggling, Three: Keith's, Indianapolis, 9-14.
MILLMAN, Bird: Orph., B'klyn; Grand, Pittsburgh, 9-14.
MILLS, Homer: Shubert's, Utica, N. Y.; Orph., Harrisburg, 9-14.
MILTON and De Long Sisters: Columbia, St. Louis, 8-14.
MOLASSO and Co.: Keith's, Union Hill, N. J., 9-14.
MOORE and Young: Grand, Pittsburgh, 9-14.
MOORE, Victor: Alhambra, N. Y.C., 9-14.
MORI Bros., Three: Keith's, Wash., 9-14.
MORRIS and Allen: Hipp., Cleveland; Maj., Chgo., 8-14.
MORRIS, Elida: Shea's, Buffalo, 9-14.
MORTON and Glass: Keith's, Cinti.; Palace, Chgo., 8-14.
MORTON, Clara, Co.: Palace, Chgo., 8-14.
MORTON, Ed.: Shea's, Buffalo; Shea's, Toronto, 9-14.
MORTON, Sam and Kitty: Columbia, Grand Rapids, 9-14.
MOSHER, Hayes and Mosher: Orph., Duluth; Orph., Winnipeg, 8-14.
MOWATTS, Five: Victoria, N. Y.C., 16-21.
MULLEN and Stanley: Orph., Los Angeles.
MUNSEY, Edna: Orph., Kansas City.
MURIEL and Francis: Orph., Lincoln; Orph., Sioux City, 8-14.
MURPHY and Nichols: Orph., 'Frisco, 8-14.
MURPHY, Mr. and Mrs.: Lyric, Birmingham; Ala.; Forsythe, Atlanta, 9-14.
MURRAY Sisters: Keith's, Boston.
MYRTLE and Daisey: Keith's, Lowell, Mass.
"MYRTLE Clayton": Keith's, Phila.
"NAKED Man, The": Orph., Winnipeg, 8-14.
NASH, Julia, Co.: Orph., Duluth, 8-14.
NELSON and Nelson: Orph., Oakland; Orph., Sacramento, 8-11; Orph., Stockton, 12-14.
NEPTUNE'S Garden: Shea's, Buffalo; Shea's, Toronto, 9-14.
NETHERSOLE, Olga, Co.: Orph., Minneapolis, 8-14.
NEVINS and Erwood: Temple, Rochester, 9-14.
NICHOLS, Nellie: Columbia, St. Louis; Victoria, N.Y.C., 9-14.
NICK'S Skating Girl: Columbia, Grand Rapids; Keith's, Toledo, 9-14.
"NIGHT in Rugland's Music Hall": Victoria, N.Y.C., 9-14.
NONETTE: Orph., Salt Lake City; Orph., Denver, 8-14.
NORDSTROM, Francis, Co.: Fifth Ave., N.Y.C., 9-14.
NORTON and Nicholson: Orph., B'klyn.
OAKLAND, Will, Co.: Colonial, Norfolk; Keith's, Prov., 9-14; Keith's, Boston, 9-14.
ODELL, Maude, Co.: Orph., Memphis, 8-14.
ODIVA and Seals: Maj., Milwaukee, 8-14.
O'DONNELL, Charles, Co.: Lyric, Richmond; Forsythe, Atlanta, 9-14.
OLCO Trio: Grand, Albany.
OLYMPIA Girls: Poli's, Scranton, Pa.
O'MEARA, Gliding: Fifth Ave., N.Y.C.; Keith's, Prov., 9-14; Keith's, Phila., 16-21.
"ON School Playground": Poli's, Worcester; Poli's, Springfield, 9-14.
O'NEAL and Walmsley: Poli's, Scranton; Orph., Harrisburg, 9-14.
O'NEIL, Nance: Orph., 'Frisco; Orph., Los Angeles, 8-14.
ONEI, Archie: Orph., Memphis; Orph., New Orleans, 8-14.
ORFORD'S Elephants: Grand, Pittsburgh; Poli's, Scranton, 9-14.
OSBORNE'S Pets: Orph., Savannah, Feb. 1-4; Orph., Charleston, 5-7; Lyric, Birmingham, 9-14.
PANTZER Duo: Orph., Portland.
PARILLO and Frabito: Orph., Duluth; Orph., Winnipeg, 8-14.
PARSHLEYS, The: Poli's, Springfield, 9-14.
PAULHAM Team: Keith's, Wash.
PEERS, The: Grand, Albany; Fifth Ave., N.Y.C., 9-14.
PELLETIER, Dora: Bronx, N. Y. C.
PEREZ, Four: Orph., 'Frisco; Orph., Oakland, 8-14.
PERRY, Albert: Poli's, Hartford.
PETROVA, Olga: Keith's, Wash.
PHILLIPS and White: Orph., Portland.
POLLARD: Keith's, Phila.
POLLOCK, Milton, Co.: Maj., Fort Worth, Tex., 8-14; Maj., Dallas, 15-21.
"PORCH Party": Grand, Albany.
PRELLE'S Dogs: Keith's, Phila.
PREVOST and Brown: Orph., Montreal.
PRUITT, Bill: Orph., Sioux City; Orph., St. Paul, 8-14.
PURNELL, K., Co.: National, Boston.
"PURPLE Lady": Maryland, Balto., 9-14.
RALPH, Bayhl, and Mellen: Proctor's, Newark, 16-21.
RAMSDELL, Three: Orph., Montreal; Proctor's, Newark, 16-21.
RANDALS, The: Union Sq., N. Y. C.; Orph., B'klyn, 9-14.
RATLIFFE, Howard, Co.: Poli's, New Haven, 9-14.
RAY and Hilliard: Orph., New Orleans.
RAY, Jed and E.: Orph., St. Paul; Orph., Duluth, 8-14; Fifth Ave., N.Y.C., 16-21.
RAYMOND and Bain: Victoria, N.Y.C.; Poli's, Scranton, 9-14.
RAYMOND and Caverly: Keith's, Phila.
RAYMOND, Suzone: Orph., New Orleans.
RAYNO'S Dogs: Orph., B'klyn; Bushwick, B'klyn, 9-14.
REDHEADS, Lasky's: Palace, N.Y.C.; Bronx, N.Y.C., 9-14.
REED Bros.: Poli's, Springfield, 9-14.
REINOLD, R., Co.: Grand, Albany, 9-14.
REISNER and Gores: Temple, Rochester; Grand, Syracuse, 9-14.
REMINGTON and Pinks: Orph., B'klyn; Victoria, N.Y. C., 9-14.
RENELLO and Sister: Proctor's, Newark.
RENO, Geo. H., Co.: Proctor's, Newark.
RENTO, Prince, Co.: Fifth Ave., N.Y.C.
REYNOLDS, Four: Orph., New Orleans, 8-14.
RIGOLAS, Four: Orph., Memphis.
REYNARD, Ed.: Colonial, Erie, Pa.
RHEINOLD, Bernard, Co.: Orph., Montreal.
RICH Brothers: Orph., Savannah, 9-11; Orph., Charleston, 12-14.
RICH and Cohen: Keith's, Wash.; Alhambra, N.Y.C., 16-21.
RICK, Sully and Scott: Orph., New Orleans.
RICHARDS and Kyle: Maryland, Balto.; Orph., Harrisburg, 9-14.
RICHARDS, Chris: Maryland, Balto.; Keith's, Wash., 16-21.
RICHARDS, Great: Bushwick, B'klyn, 16-21.
RIGOLETTO Brothers: Alhambra, N.Y.C.; Bushwick, B'klyn, 9-14; Grand, Pittsburgh, 16-21.
RINALDO: Victoria, N.Y.C., 9-14.
RITCHIE, Adele: Alhambra, N.Y.C., 9-14; Keith's, Phila., 16-21.

*Orpheum Studio, South Bend, Ind.*
MRS. HARRY HAYWARD,
Now Appearing in "The Devil Outwitted."

## MISS HOFFMAN IN VARIETIES

Gertrude Hoffman closed her tour under the Comstock and Gest direction in Cleveland last week, and next week opens in vaudeville in her dances.

Miss Hoffman will head the bill at the Majestic in Chicago. Ching Ling Foo, who was a member of Miss Hoffman's company, will also return to vaudeville.

## NEW PANTAGES HOUSE TO OPEN

WINNIPEG, MAN., Feb. 3.—The new Pantages Theater will open on Feb. 9. It will be the largest theater in the city devoted to vaudeville. W. B. Lawrence, of the Winnipeg Theater, is the managing director, while Walter Fogg, also of the Winnipeg, will be local manager.

GEO. E. MCEATHRAN.

## CENSORING VAUDEVILLE

PORTLAND, ORE., Feb. 3.—A committee on Censorship of Commercialized Amusements, appointed recently by the Mayor of Portland, met last week for the first time in conference with the managers of the three largest vaudeville houses of the city. It developed during the discussion that Dr. William T. Foster, president of Reed College, chairman of the committee, had not been inside a vaudeville house in three years. He agreed that the personnel of the committee might be improved. The censorship movement was precipitated by the arrival of a three-reel Sapho, which, however, was not exhibited, because of threats made by the city commissioners.

JOHN F. LOGAN.

# WITH THE MUSIC MEN

"'Cross the Great Divide," the ballad of the George W. Meyer Music Company, won the cup at the Boulevard Theater recently, making the fourth prize cup awarded to the song. The melody is now being used by Frederick V. Bowers, Wright and Dietrich, Lyons and Yosco, Ben Dealey, and Harry Tighe.

The Sam Carlo Quartette, opening next week, will feature "There's Love Everywhere," the latest song offering of the Imperial Music Company.

## NEW TANGO-VAUDEVILLE POLICY

The Fifth Avenue Theater this week inaugurated a new policy in which the tango and vaudeville are combined. At both the matinee and evening performances the audiences are now given an intermission during which they may turkey-trot. A dance floor has been installed in the Twenty-eighth Street foyer, music is furnished, and refreshments are served free to the dancers. For those who remain in their seats a special half-hour motion-picture entertainment is provided. After the tango period ends, the dancers return to their seats and the vaudeville programme resumes. Dancing also follows the performances.

Incidentally, at the Fifth Avenue this week, Bert Williams is singing "You Can't Get Away From It."

## MINER ESTATE ANNIVERSARY

The Henry C. Miner estate is this week celebrating the fiftieth anniversary of the concern.

"The founder of 'Miner's'," states the anniversary announcement, "embarked in the amusement business in 1864, and during his career handled every known form of public entertainment. Under his direction Pat Rooney, whose unique style never has been successfully imitated, became an international star, and The Silver King and Shore Acres were acclaimed from almost every pulpit in the United States as being greater moral uplifts than any sermon ever preached. Many of the noted stars of recent years were at one time either managed by or associated with him."

## "CELLULOID SARA" TO BE PRODUCED

Rupert Hughes's farce, Celluloid Sara, is coming to the Palace on Monday under the direction of Joseph Hart and Arthur Hopkins.

Celluloid Sara tells a comic story of motion-picture studio life. In the cast are Eva MacDonald, Guy D'Ennery, Percival Lennon, Lillian Elwood, Jack Pierce, and Carl Green.

Mr. Hart is breaking in his latest offering, Going Out to Dinner, at Mount Vernon this week. The sketch is by George Hobart, and Laura Burt is featured in the cast.

## ALBANY GRAND CHANGES POLICY

ALBANY, Feb. 3.—F. F. Proctor has discontinued his policy of two performances daily at Proctor's Grand in favor of a continuous performance. Proctor's Leland will be devoted exclusively to motion pictures.

G. W. HENRICK.


B. F. KEITH'S CIRCUIT OF THEATRES
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THE ORPHEUM CIRCUIT OF THEATRES
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JOHN J. McNALLY, the well known playwright, author of the Rogers Brothers' series of successes; May Irwin's "The Widow Jones," "The Straight Tip," "The Country Sport," and forty other hits, has arranged to write short sketches which will be booked by the United Booking Offices. Artists desiring sketches and time for them in these theatres, address JOHN J. McNALLY, care the United Booking Offices, or at 779 Washington Street, Brookline, Mass.

**FRED J. BEAMAN**
Writes sketches that live. Here are a few of the many who have played his acts: Mr. and Mrs. Gene Hughes, Digby Bell, Devlin and Elwood, Halton and Fuller, Kelley and Wentworth, Harry M. Moore, Lewis McCord, Haight and Deane, Dick Crolius, Caroline Franklyn Co.
I do not write songs or monologs, but do write sketches that LIVE and PLEASE.
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**LITTELL McCLUNG**
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**Sketches and Monologues**
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"My business is to make the world laugh"
**JAMES MADISON**
VAUDEVILLE AUTHOR.
1493 BROADWAY, NEW YORK (Room 409.)


## STARS COMING TO PALACE

Mlle. Dazie is coming to the Palace Theater on March 16 in Sir James Barrie's pantomimic fantasy, Pantaloon, which is destined to prove one of the most charming offerings of the season. This will be the first New York appearance of the notable offering, which scored at its Brighton Beach appearance early this season.

Anna Held will make her New York bow in vaudeville at the Palace on March 9.

Saharet, the famous dancer, and Eddie Foy and his family will divide honors at the Palace, opening on March 23.

Blanche Bates comes to the Palace next week in Sir James Matthew Barrie's Half an Hour, in which Grace George appeared at the Lyceum Theater early in the season.

## GOOD BILLS IN BROOKLYN

BROOKLYN, Feb. 3.—Edwin Stevens and Tina Marshall, All Wrong from the Start, Louise Galloway and company in Little Mother, Wellington Cross and Lois Josephine, and Reine Davies were included in the coterie of headliners at Keith's Bushwick Theater, Jan. 26-31. Not in many weeks have the patrons of that theater enjoyed a better bill.

Liane Carrera, who is billed as Anna Held's daughter, at Keith's Orpheum Theater headed the bill. Frederick V. Bowers and company, Lydia Barry, Eva Davenport, Harry Breen, and Jesse Lasky's Three Types, were included in the long list of entertainers.

J. LEROY DAUB.


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Sunday Concert 2:15 and 8:15
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SALLIE FISHER
Lovely Prima Donna Comedienne.
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Venus of the Rings in Surprising Versatility.
McKAY and ARDINE
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ALFRED BERGEN BEAUMONT and ARNOLD
THE VIVIANS ERNIE and ERNIE

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Evenings—25c., 50c., 75c. and entire lower floor $1.
**FINEST IN THE WORLD**
and
**10—ALL STAR ACTS—10**


BIVES, Shirley, Co.: Orph., Winnipeg; Orph., Regina, 9, 10; Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.

ROBERT, Hans: Orph., Seattle; Orph., Portland, 8-14.

ROBERTA and Verera: Orph., Salt Lake City, 8-14.

ROGERS, Billy: Orph., Spokane; Orph., Seattle, 8-14.

ROGERS, Will: Bronx, N.Y.C.; Keith's, Phila., 9-14.

ROONEY and Bent: Keith's, Phila., 9-14.

ROSA and Marcella: Orph., New Orleans.

ROSAIRS, The: Hippo., Cleveland; Temple, Hamilton, Can., 9-14.

ROSS, Clark: Princess, St. Louis; Empress, Chgo., 8-14; Empress, Milwaukee, 15-21.

ROSHANARA: Columbia, St. Louis.

ROSINE, Carl, Co.: Forsythe, Atlanta; Orph., Jacksonville, 9-14.

ROYE, Ruth: Orph., Kansas City; Orph., Omaha, 8-14.

RUEGGER, Elsie: Forsythe, Atlanta; Orph., Knoxville, 9-14.

RUGGLES, Helen: Orph., Winnipeg; Orph., Regina, 9, 10; Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.

RYAN and Lee: Palace, N.Y. C.; Bronx, N.Y.C., 9-14; Grand, Pittsburgh, 16-21.

SAHARET: Keith's, Cinti.; Keith's, Indianapolis, 9-14; Grand, Pittsburgh, 16-21.

SALE, Chick: Orph., Portland.

SAMARINS, Six: Orph., Denver; Orph., Lincoln, 8-14.

SAMAROFF and Sonia: Poli's, Scranton, Pa.

SAMPSEL and Reilly: Maryland, Balto.

SAMUELS, Ray: Keith's, Cinti.; Keith's, Indianapolis, 9-14.

SANSONE and Delilah: Orph., Easton, Pa., 2-4; Orph., Allentown, 5-7; Orph., Altoona, Johnstown, 12-14.

SCHEFF, Fritzi: Orph., Minneapolis; Orph., Denver, 8-14.

SCHRINER and Richards: Orph., Denver.

SCHOOLER and Dickinson: Poli's, Scranton, Pa.; Colonial, N.Y.C., 9-14.

SCOTT and Keane: Orph., St. Paul; Maj., Milwaukee, 8-14.

SHARP and Turek: Orph., Sacramento, 1-4; Orph., Stockton, 5-7; Orph., Los Angeles, 8-14.

SHAW, Lillian: Des Moines, 8-14; Victoria, N.Y.C., 16-21.

SHERMAN Van and Hyman: Garrick, Wilmington, Del.

SHERIDAN, Frank, Co.: Victoria, N.Y.C., 9-14.

SHIRLEY, Eva: Hipp., Cleveland; Temple, Hamilton, Can., 9-14.

SHONE, Hermine, Co.: Poli's, Scranton, 9-14.

SHOWALTER, Edna: Orph., Oakland; Orph., Sacramento, 8-11; Orph., Stockton, 12-14.

SIDNEY and Townley: Grand, Pittsburgh; Keith's, Indianapolis, 9-14.

SIMMS, Willard: Fifth Ave., N.Y.C.

SIMMONS, Fredrika: Bronx, N.Y.C.; Maryland, Balto., 9-14.

SLOAN and Fields: Victoria, N.Y.C.

SLOAN, Blanche: Maryland, Balto.

SMALL, John, Co.: Maj., Chgo., 8-14.

SMALLEY, Ralph: Temple, Detroit; Temple, Rochester, 9-14.

SMITH, Cook and Brandon: Orph., Oakland; Orph., Sacramento, 8-11; Orph., Stockton, 12-14.

SPRAGUE and McNeece: Proctor's, Newark; Fifth Ave., N.Y.C., 9-14.

STANLEY, Stan, Trio: Poli's, Springfield; Poli's, New Haven, 9-14.

STANLEYS, The: Orph., Knoxville.

ST. JAMES, W. H., Co.: Grand, Pittsburgh, 9-14.

STEVENS, Edwin, Co.: Keith's, Boston; Keith's, Phila., 9-14.

STONE and Kallus: Bushwick, B'klyn; Keith's, Wash., 9-14.

STUART and Keeley: Bronx, N.Y.C., 9-14.

SULLIVAN, Arthur, Co.: Hipp., Cleveland; Maj., Chgo., 8-14.

SULLY, Five: Orph., Los Angeles.

SURATT, Valeska, Co.: Hipp., Cleveland; Grand, Pittsburgh, 9-14; Orph., B'klyn, 16-21.

SUTTON, McIntyre and Sutton: Hipp., Cleveland; Keith's, Columbus, 9-14.

SWAIN-Ostman Trio: Poli's, New Haven.

SWEATMAN, Wilbur: Poli's, Scranton, 9-14.

SWOR and Mack Co.: Columbia, St. Louis.

TABORS, The: Sherman Grand, Calgary, 4, 5; Empire, Edmonton, 6, 7.

TANNIN, Julius: Hipp., Cleveland; Keith's, Cinti., 9-14.

TAYLOR, Eva: Orph., Spokane; Orph., Seattle, 8-14.

TAYLOR, Jack: Bushwick, B'klyn, 9-14.

"TELEPHONE Tangle": Keith's, Prov., Keith's, Boston, 9-14.

TEMPEST, Florence, Co.: Bronx, N.Y.C.

TERRY, A. and G.: Garrick, Wilmington, Del.

THIESSEN'S Dogs: Lyric, Birmingham.

THOMAS and Hall: Hipp., Cleveland, 9-14.

THORNTON, James and Bonnie: Orph., Vancouver, 8-14.

"THOSE French Girls": Columbia, Erie, Pa., 9-14.

TIMBERG, Herman: Orph., Duluth; Orph., Winnipeg, 8-14.

TIMMONS, Irene, Co.: Bronx, N.Y.C.

TINY Mme.: Keith's, Indianapolis; Keith's, Louisville, 9-14.

TOMBOYS, Two: Bushwick, B'klyn; Keith's, Phila., 9-14.

"TO Save One Girl": Orph., Regina, 9, 10; Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.

"TRAINED Nurses": Keith's, Phila.

TRANS-ATLANTIC Trio: Keith's, Toledo, 9-14.

TROVATO: Dominion, Ottawa, Can.

TUCKER, Sophie: Keith's, Louisville, 9-14.

TUXANO Brothers: Orph., Jacksonville, Fla.

TYPES, Three: Victoria, N.Y. C.; Keith's, Wash., 16-21.

TYRON'S Dogs: Orph., Minneapolis; Orph., St. Paul, 8-14.

USHER, Claude and Fannie: Orph., Frisco; Orph., Oakland, 8-14.

VAGRANTS, Three, The: Colonial, Erie, Pa.

VALMONT and Raynon: Orph., Oakland, 8-14.

VAN and Schenck: Victoria, N.Y.C.; Keith's, Phila., 9-14.

VAN, Billy B., Co.: Orph., Salt Lake City, 8-14.

VAN Brothers: Poli's, Hartford.

VAN, Charles and Fannie: Shea's, Buffalo; Shea's, Toronto, 9-14.

VAN BRUNT, Walter: Lyric, Richmond; Keith's, Wash., 9-14.

VANDINOFF and Louie: Poli's, Springfield; Keith's, Lowell, 9-14.

VERIGRAPH: Co. 1: Columbia, Grand Rapids; Mich.; Palace, Chgo., 8-14.

VERIGRAPH: Co. 2: Maryland, Balto.

VERSATILE Trio: Fifth Ave., N.Y.C., 9-14; Proctor's, Newark, 16-21.

VIOLINSKY: Keith's, Prov.; Orph., B'klyn, 9-14; Victoria, N.Y.C., 16-21.

VIVIANS, The: Colonial, N. Y.C.

VOLANT: Keith's, Wash., 9-14.

VON Hampton and Josselyn: Orph., Savannah, 9-11; Orph., Charleston, 12-14.

VON Tilzer, Al.: Orph., Sacramento, Feb. 1-4; Orph., Stockton, 5-7; Orph., Los Angeles, 8-14.

WAKEFIELD, Willa Holt: Orph., Frisco, 1-14.

WALSH, Blanche, Co.: Palace, N.Y.C.

WARAM and Co.: Orph., Harrisburg, Pa.

WARD and Cullen: Poli's, Hartford; Temple, Hamilton, 9-14.

WARD and Weber: Orph., Omaha, 8-14.

WARNER and Cullen: Poli's, Hartford.

WARREN and Brockway: Orph., Birmingham, Ala.; Orph., Savannah, 9-11; Orph., Charleston, 12-14.

WARREN and Connelly: Colonial, Erie, Pa.

WATSON and Santos: Keith's, Indianapolis; Keith's, Louisville, 9-14.

WEBB, Austin, Co.: Orph., Omaha; Orph., Sioux City, 8-14; Maj., Milwaukee, 16-22.

WEBER, Chas.: Shea's, Buffalo, 9-14.

WEISE Troupe: Dominion, Ottawa, Can., 9-14.

WELCH, Joe: Orph., Sioux City; Orph., St. Paul, 8-14.

WELCOME and Welcome: Orph., Vancouver, 8-14.

WEST, Mae: Colonial, Norfolk; Maj., Milwaukee, 8-14.

WESTON, William: Maj., Milwaukee, 16-22.

WHEELER and Wilson: Alhambra, N.Y.C., 9-14.

WHEELER, Bert, and Co.: Orph., Montreal; Albambra, N.Y.C., 9-14.

WHITE Hussars, Nine: Grand, Syracuse.

WHITEFIELD and Ireland: Orph., St. Paul; Orph., Duluth, 8-14.

WILLIAMS and Wolfus: Shea's, Buffalo; Shea's, Toronto, 9-14.

WILLIAMS, Bert: Fifth Ave., N.Y.C.; Orph., B'klyn, 9-14; Alhambra, N.Y.C., 16-21.

WILLARD and Bond: Bushwick, B'klyn.

WILSON and Aubrey: Keith's, Prov., 9-14.

WILSON and Pierson: Orph., Los Angeles.

WILSON, Doris, Co.: Fifth Ave., N.Y.C.; Proctor's, Newark, 16-21.

WILSON, Grace: Orph., Montreal.

WILSON, Jack, Co.: Orph., B'klyn.

WILSON, Knox: Maj., Milwaukee.

WILSON and Wilson: Grand, Albany.

WINTERS, Winona: Grand, Pittsburgh.

"WOMAN Proposes": Poli's, Scranton; Fifth Ave., N.Y.C., 9-14.

WOOD, Britt: Keith's, Prov.; Keith's, Portland, Me., 9-14.

WOODRUFF, Henry, Co.: Orph., Vancouver, 8-14.

WRIGHT and Dietrich: Orph., Kansas City, 8-14.

WYNN, Bessie: Palace, Chgo., 8-14.

WYNN, Ed., Co.: Grand, Pittsburgh, 9-14.

YANKEE and Dixie: Keith's, Columbus, 9-14.

YAW, Ellen Beach: Orph., Memphis; Orph., New Orleans, 8-14.

YOULIN, Alma: Orph., St. Paul, 8-14.

ZANELLAS, H. M., Co.: Orph., Minneapolis; Orph., St. Paul, 8-14.

BIOGRAPH COMPANY

# Judith of Bethulia

## In Four Parts

**BIOGRAPH COMPANY** announces that this special feature film, arranged by permission of Houghton, Mifflin & Company, from the book by Thomas Bailey Aldrich, "Judith of Bethulia," will be released through **GENERAL FILM CO.**

# MOTION PICTURES

## COMMENT AND SUGGESTION

AT the risk of being accused of slighting my task, but with the certainty of better pleasing my readers, I am going to place the most of this department in other hands this week. Much comment was recently aroused by the statement from Mrs. F. Marion Brandon, scenario editor for the Eclair Company, that she desired to hear only from scenario writers who had three produced scripts to their credit. Pro and con, there was much said as to the advisability of such a step, but all who know the inside were unanimous in stating that the quality of work and the attitude of the *average* beginner fully justified Mrs. Brandon's stand. The Eclair editor is a close student of scenario conditions, has convictions, and the added charm of being willing to state them. It is therefore with pleasure, as the after-dinner introducer says, that I give you the following resume of the "general script situation" as seen by Mrs. Brandon.

* * * *

"Since my stand against soliciting photoplays from authors who have less than three releases to their credit, I wish you would state," says Mrs. Brandon, "that the quality of scripts received by me is encouragingly superior. However, much of it reads as though the author went to a motion picture theater, looked at the day's programme, then sat down before his trusty typewriter and gave *his* version of what he had just seen. On different occasions I have actually found releases identical with scripts submitted to me for a first reading and which I had intended to purchase.

* * * *

"Here is one strong reason why busy editors cannot afford to waste time on beginners. A beginner has not had the training necessary to marshal his own

BESSIE EYTON,
Appearing in Selig Pictures.

ideas in acceptable photoplay sequence, consequently granting that he has a slight knowledge of photoplay technique, he either consciously or unconsciously—let us say 'absorbs'—some one else's ideas either from films, short stories, books or plays; and if his conscience reproves him at all—he consoles himself with the thought that he has changed the situation too radically for discovery to be likely.

* * * *

"Which brings us to an interesting point—the question of appropriation by editors at the different studios. Is it not a case of the pot calling the kettle black when the unknown photoplay author, with perhaps his first script in circulation, accuses the editor of a responsible company of having lifted the whole punch of his play? In the *first* place, the tyro can have no idea worth lifting. In the *second* place, the trained writer does not need to lift a tyro's idea—he can go to the same source for his subject matter as did the tyro. In the *third* place, is it not a fact that the recognized writers have not yet had the occasion to

HELEN GARDNER,
As Sister Berenice in "Pieces of Silver."

claim that their material has been lifted by editors?

* * * *

"As a matter of fact, a good script is not made by one idea any more than Summer is made by one swallow, as the proverb has it. A good script is a sequence of logically developed ideas, leading up to natural and constantly strengthening crises, which punctuate in succession the first, second, and third reels.

* * * *

"It is generally known that the ratio of acceptances in the different studios is about ½ of 1 per cent., or 1 out of 200 scripts submitted. The moment the grocer's clerk, the pretty stenographer, the ticket seller in the photoplay theater, and other people who lack the requisite training for this far-from-simple art, realise how hopeless their possibility of success is as photo-playwrights, at that moment the percentage of acceptances will take a sudden and tremendous rise; for the race in photoplay writing is not to the fleet, but to the well-prepared; to the man who knows life, who knows literature, who has the dramatic instinct keenly developed, and, above all, who can visualise this knowledge in such a way that its production on the film will awaken the emotions of his audience exactly as he wills.

* * * *

"A hue and cry has been raised over the fact that some few of the more progressive motion picture companies, including Eclair, have been buying the production rights to famous authors' past, present, and future works. The reason for this is very apparent. This industry has become a serious business so suddenly that the majority of people do not yet appreciate its seriousness. As the photoplay script is the basis of the successful photoplay, and the cost of the latter may run up into the thousands, these companies have found it cheaper to pay very high prices for such recognized works and then dramatize them, rather than to take as their foundation the crude efforts which are the best material now afforded by the present day's inadequately prepared script writers.

* * * *

"For the able script writer, there is not only a constant and lucrative market, but I am sure that many other editors are like myself, prepared to attach him as a permanent contributor to their staffs."

Mrs. Brandon's views, as here given, express clearly the views of most scenario editors. For the beginner who approaches the motion picture art with a full appreciation of the fact that it is an art, there is every possibility of success. For a proper appreciation of the motion picture means that the beginner will study, and wait patiently while he is learning. This implies a different attitude from that of deciding after viewing a half score of pictures that one is able to write photoplays. There is no art, or commerce, if you will, that extends a more hearty welcome to the outsider than the motion picture. Would that every beginner were willing to meet the motion picture at least half way.

* * * *

With this issue I hope to let the talk of "scenario stealing" rest in a pigeonhole for a good space of time. If Uncle Sam will offer me a commission on the postal receipts I may find it profitable to run a standing department to treat of the subject.

* * * *

IN all respects but one, the securing of national harmony, the recent convention of the Ohio Exhibitors' League in Cincinnati was highly successful. Socially it was a great event. For the securing of harmony, and a worth-while body, the exhibitors will probably have to wait until they are entirely on the defensive, then cooperation becomes a necessity. Pennsylvania is just now the scene of an interesting condition. The State Department has just issued a new set of rules for the conduct of motion picture houses that has aroused many exhibitors to complain, and local organizations are planning action. The revival of the censorship question by the appointment of the Board, has also meant meetings of protest in

ETHEL CLAYTON,
Playing Leads in Lubin Features.

some sections. Let's hope that the net result is a strong, always-active, exhibitors' body in Pennsylvania.

THE FILM MAN.

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## MISS ETHEL CLAYTON

The Lubin Company conferred a great honor on Miss Ethel Clayton, a late photograph of whom is shown above, by choosing her from among its many stars to play the leading roles in the famous Charles Klein plays. In The Lion and the Mouse, which has just been released on the General Film Company's Feature Photoplay Masterpieces Service, Miss Clayton is given a fine opportunity to show her ability in the portrayal of Shirley Rossmore. Her work in this picture has brought strong praise from all the critics. In Miss Clayton's next release she exhibits a strong contrast to Shirley Rossmore by playing the cyclonic girl leader of strikers. This is in The Daughters of Men. A strong part is also provided for her in The Gamblers, now in preparation.

# SCREEN CLUB'S JOLLY BALL

## Second Annual Affair Establishes High Mark—Strong Bidding for Souvenir Programme Brings Record Price

Four thousand people braved the efforts of Jupiter Pluvius to put a damper on the second annual ball of the Screen Club at the Grand Central Palace Saturday night, and those who did were well rewarded, for it was probably the highest class public ball ever given in New York. Practically all the representative people of the industry were there, millionaire manufacturers, high salaried actors, scenario editors, State rights men, and with them a host of the public who had come to see their favorite players as they were in real life. The boxes blazed with diamonds worn by beautifully gowned women, champagne corks popped merrily, everybody danced with everybody else and the night was given over to frivolity and joy.

Dancing commenced at 9 o'clock, but the real evening came with the grand march, which began at 11.30, after the theater crowd had come, King Baggot and Mary Fuller piloted most of those present through a beautiful and intricate figure, and the enthusiasm for this popular pair, and John Bunny, who followed them, was unbounded.

After the grand march King Baggot mounted a table and auctioned the programme autographed by the celebrities of the business. Bidding was started by Kessel and Baumann at $1,000, at which figure it stood until some of the members formed a pool and raised it $500. Adolph Zukor then offered to add $500 if some one else would make up an equal amount. This was done and the loyal members by pooling forced the price to $3,500, at which price it was sold to become the property of the Screen Club. Among those in the pool were William Steiner, Dr. Ivory, Frank Tichenor, Pop Lubin, J. C. Graham, Mark Dintenfass, and King Baggot. The sum realised was the largest ever obtained for a programme.

After the dance the members and their guests adjourned to the clubhouse for breakfast, and in spite of the fact that the dining-room of the Longacre Hotel had been obtained for the occasion, the capacity of the place was taxed to the limit. Here was the real fun of the evening. Although everyone was tired from dancing, they seemed to obtain a new lease of life and settled down to a morning of joy.

The sticking six, what was left of them, had their annual meeting and plans were made for the annual dinner. Only four of the old members were present. Bill Oldknow, Joe Farnham, Wen Milligan, and Fred Beecroft. Bill Barry and Frank Tichenor were elected to fill vacancies caused by Arthur Leslie's early departure for home—and Ed Barry being in Europe, but one by one they all fell by the wayside and Farnham and Beecroft took Sunday dinner at Thwaite's, City Island, in solitary state.

Joy reigned supreme at the club rooms until about eight o'clock Sunday morning, but by that time mine host Boggs had been eaten out of house and home and the tired survivors wended their way homeward just in time to meet the righteous on their way to church.

The following are some of the men who made the affair a success:

Entertainment Committee — Chairman, William Robert Daily; J. H. Gerhardt, treasurer.

Reception Committee — Chairman, King Baggot; John Bunny, Sigmund Lubin, J. Stuart Blackton, Albert E. Smith, Charles O. Baumann, Ad. Kessel, Jr., Wm. F. Rock, J. A. Berst, Carl Laemmle, P. A. Powers, Harry Raver, William Steiner, C. J. Hite, Adolph Zukor, Francis X. Bushman, J. E. Brulatour, Charles Kessel, Herbert Miles, Edward O'Connor, Joseph W. Farnham, J. V. Ritchey, David Horsley, C. Jay Williams, Dr. R. Ralston Reed, Hopp Hadley, Van Dyke Brooke, J. Searle Dawley, Geo. Blaisdell, Geo. D. Proctor, Fred Balshofer, Charles Abrams, James Kirkwood, C. A. Willat, Fred Beecroft, Wen Milligan, Harry Ennis, Tracy H. Lewis, William Oldknow, Dave Wall, James Gordon, and William Bechtel.

Floor Committee—Chairman, Frank A. Tichenor; Ben Wilson, Owen Moore, E. K. Lincoln, Tefft Johnson, Crane Wilbur, Arthur Johnson, Earle Williams, Hector Dion, Herbert Prior, Harry Benham, Irving Cummings, Lee Beggs, Lawrence McGill, Earl Foxe, Charles Eldridge, Frank Powell, Allan Hale, Earl Metcalf, A. B. Francis, Pierce Kingsley, Paul Scardon, James Young, Leo Delaney, Darwin Karr, Will E. Sheerer, Frank Crane, Glen White, Billy Quirk, Stanley Walpole, Arthur H. Ashley, Hal Clarendon, William Shay, Paul Panzer, Augustus Phillips, William F. Russell, and David Thompson.

Press Committee—Chairman, Arthur Leslie; Elmer McGovern, William Barry, and Arthur Smallwood.

Music Committee—Chairman, C. A. Willat, and Dr. William J. Ivory.

Decorations Committee—Chairman, Jules Bernstein Joe Brandt, Bert Adler, and Al. Lichtman.

Ticket Committee—Chairman, Jacob Gerhardt; Frank Smith, Alexander Gaden, William Haddock, E. Mason Hopper, Jack Cohn, and Jack Noble.

## KALEM REISSUES FILM

### Also Provide Novel "Exhibitors' Help" When "Colleen Bawn" is Seen Again

Kalem's famous adaptation of Dion Boucault's Irish drama, The Colleen Bawn, is to be reissued. The release date has been set for Monday, March 16, just in time for St. Patrick's Day.

This action has been determined on by the Kalem Company in response to many requests from exhibitors who ran the picture when it was first released in March, 1911. It was produced in Ireland in the original scenes of the play, and was one of the first features to be launched.

One of the most novel of "exhibitors' helps" ever planned will be issued by the Kalem Company in conjunction with the reissue of this picture. Exhibitors showing the film will issue invitations to their patrons to "come and tread on Irish soil." And the invitation will mean exactly what it says. Some time ago the Kalem Company sent a representative to Ireland with instructions to get several tons of soil from the base of the famous Colleen Bawn Rock. In order that there shall be no doubt as to the genuineness of the soil he has secured complete affidavits from the Irish authorities. Every exhibitor showing The Colleen Bawn will receive free enough of the soil to fill a box about four feet square by an inch deep, together with photographs of the soil being dug and copies of the affidavits.

## POWER GOES ABROAD

### President of the Projection Machine Company Takes First Vacation in Years

Nicholas Power, president of the Nicholas Power Company and inventor of the Power Camaragraph, No. 6A, left New York Monday on the S. S. *Rotterdam*. Mr. Power intends while abroad to make an extended visit to Greece, Turkey, Jerusalem, Egypt, Italy, and France.

This is the first vacation Mr. Power has taken for several years, and he plans to make a leisurely and restful trip.

## EDDIE REDWAY TO ESSANAY

Eddie Redway, comedian, is a new addition to the Essanay ranks. Mr. Redway has been appearing in vaudeville lately, and is well known as a musical comedy comedian. He is diminutive, and has a personality that should get across in pictures. His first release will be Into Society and Out.

## AN ESSANAY ELOPEMENT

### Joseph Roach and Ruth Stonehouse Are Married in St. Louis

The Essanay Chicago studio is buzzing over an elopement. Last week Joseph Roach and Miss Ruth Stonehouse decided on an elopement. The couple stole away to Milwaukee (braving the new Wisconsin eugenics law), but discovered on arrival there that it would be necessary to reside in the State for five days before the ceremony could be performed. Nothing daunted, the couple boarded a train and sped for St. Louis. Here the law was not so cantankerous, and the Essanay leading woman quickly became Mrs. Roach.

Francis X. Bushman, another Essanay star, was at the time addressing an audience at the St. Louis Hippodrome, and was granted the privilege by the happy couple of being the first to know the glad tidings. When he included it in his speech he brought down the house. On their arrival back at the studio in Chicago, the bride and groom were made guests of honor at a tango tea given by Betty Brown.

## PLAYERS OFF FOR COAST

### Two More Reliance Companies Go to Hollywood and Third Will Follow

Two more companies of Reliance players left New York last week for Hollywood, Los Angeles, where they will be joined soon by a third company together with General Director David W. Griffith.

In charge of the two companies which have just left are Director James Kirkwood and Edward Morrisey. Among the players are Mae Marsh, Lillian Gish, Dorothy Gish, Robert Harron, Donald Crisp, Henry Walthall, Ralph Lewis, Spottiswoode Aitken, George Siegmann, Earl Foxe, F. A. Turner, Irene Hunt, W. H. Long, James Smith, Mary Alden, Courtenay Foote, Owen Moore, and Fay Tulcher. With the players are C. W. Bitzer, Sam Du Vall, Emmit Williams, Walter Stanhope, and L. Picard. Frank E. Woods, scenario editor, and Russell E. Smith and George Hennessy, of the department, are also with the party.

## BARKER MOVES OFFICES

Charles V. Barker, Inc., selling agents for the Helen Gardner and Marion Leonard features, have moved their offices from Brooklyn to the World's Tower Building, 110 West Fortieth Street, New York City.


*The Star Who Made the Moving Picture Famous 'Round the World*

**MARION LEONARD**

Now appearing in a series of splendid Three Part Productions, written, directed and promoted by STANNER E. V. TAYLOR, at Miss Leonard's own Studio,

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**ANTHONY P. KELLY—Photoplaywright**

NOW WITH ESSANAY

Latest releases: "HEARTS AND FLOWERS"—Essanay; "THE POWER OF PRINT"—In Two Parts—PATHE—Jan. 27th; "THE GRIP OF CIRCUMSTANCE"—In Two Parts—Essanay—Feb. 6th

Coming: "GRASS COUNTY GOES DRY"—Two reel Comedy—Essanay; "THE LONG, COLD NIGHT"—Essanay; *"THE CITY OF SIX" IN FIVE REELS—ESSANAY*



We must have at once, **Three-reel Feature Scenarios,** dealing with Western life. Nothing too big. Top prices for stories with a punch. Answer—**THE COLORADO MOTION PICTURE CO., CANON CITY, COLO.**


## MELIES NEW BRAND

The Melies Company is issuing a new brand, the "General," which marks a radical change in the type of Melies releases. In the place of the travel and educational pictures of the past the new policy will be the release of drama and comedies.

## BILLY QUIRK TO VITA

Billy Quirk, the popular picture comedian, will soon be seen in Vitagraph films. Billy Quirk has been spending his time recently in vaudeville. As a screen actor he has been very successful with the Solax and Pathe companies.


**CHARLES M. SEAY**

Edison Director — Current Releases

The Adventure of an Extra Baby—Feb. 16

Courting Betty's Beaus—Feb. 18



**ALICE BAKER**

SECOND WOMAN

Academy of Music — Halifax, N. S.

WESTERN UNION

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DAY LETTER

THEO. N. VAIL, PRESIDENT

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A M KENNEDY

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YOUR FIRST RELEASE "THE BRIDE OF LAMMORMOOR" MET WITH ENORMOUS SUCCESS AT THE MINERVA THEATRE IN THIS CITY YESTERDAY THEY DID A CAPACITY BUSINESS FROM NORNING UNTIL LATE AT NIGHT ALL OF THE MANY EXHIBITORS WHO SAW THIS PRODUCTION WERE VERY FNTHUSIASTIC AND IT IS BOOKED AWAY AHEAD AND INQUIRIES ARE COMING IN FOR YOUR NEXT RELFASE

WELLAND FILM CO

315PM

## "THE LION AND THE MOUSE"

**Barry O'Neil the Director of Lubin's Adaptation of Charles Klein's Play**

Barry O'Neil had last week the rather grim pleasure of reading a laudatory review of The Lion and the Mouse in THE MIRROR, in which the credit for the masterly direction of that film was given to George Terwilliger. All the words of praise should have been bestowed on Barry O'Neil, who had complete charge of the direction of the picture, and also, in collaboration with the author, Charles Klein, prepared the scenario.

The error arose over the announcement that George Terwilliger was now directing the photoplays adapted from Charles Klein's dramatic successes. This applies, however, only to all future Charles Klein films. Final touches are now being put to The Daughters of Men. Work on The Gamblers, which is said to offer even greater opportunities for filming than The Third Degree and The Lion and the Mouse, is now nearing completion, and it will be an early release on the General Film Company's Feature Photoplay Masterpieces service.

Barry O'Neil also collaborated in the preparation of the scenario for The Third Degree, and had complete charge of the direction of this picture, the first Charles Klein release made by the Lubin Company. Both The Third Degree and The Lion and the Mouse met with strong praise from the critics, and have since proven big financial successes.

## BIG MILWAUKEE DANCE

**Branch of the Exhibitors' Association Entertains Thousands at First Dance**

Though it was their first affair of the kind, the members of the Milwaukee branch of the Exhibitors' Association proved no mean host at their dance held in the Milwaukee Auditorium last week. Thousands attended the ball, a feature of which was that motion pictures of the grand march were taken and exhibited in Milwaukee this Monday. The grand march was led by Francis Bushman and Beverly Bayne, of the Essanay Company, while Bert Ennis, of the Eclair Company, and Maude Warren, a Milwaukee girl, held the second place in the line.

Among prominent persons who attended the ball from Chicago were R. R. Nehls, of the American Film Company; John F. Pribyl, Selig Polyscope Company, and representatives of the General Film Company.

Encouraged by their success, the exhibitors already have plans under way for a bigger affair and exposition next year.

## HOLMES JOINS ESSANAY

**Rapley Holmes, Well-Known Dramatic Star, to Make His Motion Picture Debut**

Rapley Holmes, who has for years been well known on the legitimate stage, has joined the forces of the Essanay Company. With Nat Goodwin, Mr. Holmes played leading parts in Nathan Hale, The Cowboy and the Lady, and When We Were Twenty-one. Later, Mr. Holmes toured Australia, playing the leading roles in The Virginian and The Squaw Man. For three seasons this dramatic star was featured in the well-known production of Arizona, and in the all-star cast in New York City. Little less than a year ago, Mr. Holmes was called upon to play his part in Chicago.

Mr. Holmes was in the original cast of the Man and the Hour, and played in this production for the entire run at Boston, which covered a period of seven months. Later, Mr. Holmes was seen in Klaw & Erlanger's production, The Round Up. The past season has been a very successful one for this talented dramatic artist, and the closing of the original production of A Trip to Washington brought about Mr. Holmes's desire to remain in Chicago permanently, and so it was that he entered the ranks of motion-picture players.

## BLACKTON A PLAYWRIGHT

**Vitagraph Official Writes Drama in Which Players Will Appear Saturday**

One of the features of the grand opening of The Vitagraph Theater on Saturday evening will be a silent drama by J. Stuart Blackton, entitled The Honeymooners. This is not a motion picture. It is a play, acted by the well-known Vitagraph players, who will appear personally in this play as if they were producing a moving picture—in other words, showing the general public exactly how a Vitagraph life portrayal is produced in the studio.

John Bunny will be seen in The Honeymooners, assisted by Mary Charleson, James Morrison and other well-known Vitagraph players. This novel as well as instructive feature will be a tremendous card and attract thousands of curious persons to this Broadway palace of entertainment.

## APPOINT CENSORS IN HOLYOKE

HOLYOKE (*Special*).—Mayor John H. Woods has appointed two local men a censor board to have supervision over all theaters, with special attention paid to motion-picture theaters. No fees will be charged, nor will the members of the board receive any salaries. Licenses of theaters not obeying the rulings of the censors will be revoked.

30 FAMOUS FEATURES A YEAR

DANIEL FROHMAN

Presents

The World-Famed Film Favorite

MARY PICKFORD

In a Drama of Desolation

"HEARTS ADRIFT"

A story of the shifting sands of time and the changing tides of life, an epic of the sea, with a deep human undercurrent.

IN FOUR REELS

Released February 10th

FAMOUS PLAYERS FILM COMPANY

*Studios 213 W. 26th St., New York*

ADOLPH ZUKOR, PRESIDENT — DANIEL FROHMAN, MAN. DIRECTOR

# LUBIN'S

# "THE LION AND THE MOUSE"

By CHARLES KLEIN

AND

# "THE THIRD DEGREE"

By the Same Author

WERE

## PRODUCED UNDER THE PERSONAL

# DIRECTION

OF

# BARRY O'NEIL

SCENARIOS BY CHARLES KLEIN AND BARRY O'NEIL IN COLLABORATION

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NOTE:--This is to establish the fact that no one else had anything to do with the Staging of these Photo Plays

# NEWS FROM COAST COLONY

## Mrs. W. N. Selig Touring California—Los Angeles Censorship—Among Players and Directors

LOS ANGELES (*Special*).—Manufacturers, sales agencies and exhibitors are opposing a proposed ordinance for the further restrictions upon releases in Los Angeles. The present censorship board also disapproves. On the other side are the mayor, police commission, and city council. The new measure proposes to do away with the present board and to appoint another, which shall examine and issue each individual film a license at the rate of 50 cents each. At present the censorship board has the cooperation of sales agencies, and films are handled smoothly and without friction between the city representatives and the dealers. It is claimed that the proposed ordinance will cause difficulties and probably open ruptures. The film people en masse are endeavoring to lead city officials into the light.

The International Studio, on Gordon Street, had a thrill which was not filmed. Manager A. F. Kennedy was the lead, and a crowd of extras played opposite him. The extras were turned back in the morning of a gloomy day. They organised on a hostile plan and demanded pay for the day. The police arrived in time to prevent a battle of Waterloo.

Edwin August is going to New York. He cannot state whether he will remain East or not.

Many inquiries are being made for little Mary Charleson, the splendid leading lady of the Western Vitagraph, who left us cheerless to enter the Eastern studio of that company. She was a favorite here whose place cannot be filled. Her success while playing with Costello has been noted with pleasure here.

Los Angeles again is anticipating the annual ball of The Photoplayers' Club, with liveliest symptoms for a great attendance. Under the skillful direction of Richard Willis, the affair has developed to a remarkable degree, and splendid success is assured. A programme of quality is being prepared. It will be filled with valuable souvenir lore from cover to cover. Thousands of tickets have been sold, and an affair which will establish a new record for the great Shrine auditorium is confidently expected.

That sterling film director, Hardee Kirkland, has been lured away from the studio temporarily. The hypnotic John Blackwood, formerly a Belasco manager, has signed Mr. Kirkland for a difficult role in The Pigeon, the play selected to open the exclusive "Little Theater" of Los Angeles. A number of actors were tried in the role, but the management was forced to rope Mr. Kirkland finally, in order to fill the cast perfectly. Therefore the well-known film director will tread the boards once more.

Robert Thornby, so prominent in Vitagraph films until recently, has added another occupation to his list. In addition to directing child pictures at the Keystone Studio, Mr. Thornby will teach film acting in a newly organized school here. He is a stockholder and officer of the incorporation.

Mrs. W. N. Selig is passing the winter in Southern California. She is touring the State, making a beautiful bungalow in this city her headquarters. Mr. Selig will join her in February.

Edward Dillon has arrived with his Mutual bunch and a large smile to begin grinding out real funny pictures for Mr. Griffith. Eddie has been whacked on the back so much by gladsome welcomers that it has almost restored the voice which was lost in the cruel snows of yesterday.

Saturday evening next Photoplayers and actresses of the colony will provide the special features of entertainment at the grand fete of the "700,000 Boosters' Club" of Los Angeles, an organization composing the backbone and general physique of the city. President Fred Mace and officials are preparing an original sketch which will reveal motion-picture atmosphere.

Miss Laura Oakley has joined Marshal Neilan's Kalem comedy company, operating at the Fleming Street studio.

The Bosworth Company has filmed Aviator Glen Martin's safety apparatus in action. The screen reveals a girl about nineteen, with the large parachute attached to her back. The ascent is shown; the leap and the gradual descent. The young woman who tried out the apparatus certainly deserves credit for nerve.

Cleo Ridgley and J. M. Ridgley, cross-the-continent pair, have been given a special engagement with the Kalem Company at Glendale to put on some of their thrilling experiences for Manager George Melford.

Burton King has completed a detective story of two reels which has the get-over qualifications, something rare for that difficult character of screen drama. Virginia Kirtley, an accomplished actress, is his leading lady.

Dell Henderson and his Biograph forces are busy, between showers, putting on their first pictures of the Coast season. The bunch is a lively addition to the night crowd at the Photoplayers' Club. W. E. WING.

## SEEK CLEVELAND HARMONY

### Attempt to Bring Back Cleveland Bolters Into the League Fold

Attempts are being made in Cleveland to secure a reconciliation between the local of the Exhibitors' League and the Association recently formed by bolters from the league. A meeting was recently held at the headquarters of the league, and the following committee appointed to see what steps were necessary to bring about a merger:

Samuel Morris, Home Theater, 1183 East 105th Street, chairman; E. C. Kole, Kole-Heints Amusement Company; J. C. McGowan, Cameraphone, 736 Euclid Avenue; Henry M. Downs, Knickerbocker, 8315 Euclid Avenue; F. W. Kinney, Clark Theater, Clark Avenue S. W. and West Forty-sixth Street

The split in the National Exhibitors' League and the formation of the new body came several months ago as a result of a controversy over State censorship of films. The meeting called by Edward Kole, president of the Cleveland chapter of the national body, was stormy. It was declared President Kole, in arranging it, was acting for President M. A. Neff, of the national body, who, it was said, was trying to get back into the fold the Cleveland men who broke away from the national body before the annual convention of that organization.

An amendment to the motion for appointment of the committee on reconciliation was offered by Samuel Bullock, corresponding secretary of the Cleveland Motion Picture Exhibitors' Association. The amendment set the date on which the committee is to report after the convention of the national body. It was adopted.

## FORM BIG TALKIE FIRM

### Company Incorporated in Delaware Has Capitalization of $2,500,000

The Talking Picture Film Company of America, with a capital stock stated to be $2,500,000, has been granted a charter in Delaware. The incorporators are Messrs. E. J. Forhan, F. B. Knowlton, and D. A. Cashin, of New York.

The incorporation papers say the concern will manufacture, buy, sell, and deal in films, photographs, and other reproductions of scenes and dramas.

## TO FILM "SIGN OF THE CROSS"

The World's Exclusive Films, London, have secured the rights to film Wilson Barrett's The Sign of the Cross. The film will be introduced to this country soon.

## LUCIUS HENDERSON

### Managing Director of New Majestic to Retire from That Company

Lucius Henderson, who will this month retire from his position as managing director of the New Majestic Company, has an enviable record as a motion-picture producer. Before entering the motion-picture field Mr. Henderson was a well-known leading man and stage director, and much of his success with motion pictures is no doubt due to his years of legitimate stage training.

Three and a half years ago, when the Thanhouser Company was just starting, Mr. Henderson joined their forces, and the high quality of his work for that company is well known. When, last Spring, the Majestic Company was reorganized as the "New Majestic," Mr. Henderson took entire charge of production at the Los Angeles studio. Besides superintending the entire output Mr. Henderson personally staged the famous production of Sapho, with Florence Roberts, Shelly Hull, and other notables in the cast. Among the other multiple-reel productions by Mr. Henderson for the New Majestic were Ruy Blas, Article 47, and the Oath of O'Ttsuru San.

For the Thanhouser Company, besides some hundred and fifty one- and two-reel dramas, Mr. Henderson personally directed the production of Tannhauser, Cymbeline, Merchant of Venice, Carmen, and Undine. All of these films were notable successes.

Mr. Henderson has at present many offers under consideration that were made when it became known that he was retiring from the New Majestic, but he has not decided on accepting any of them.

## BARKER RELEASES GARDNER FILM

The Helen Gardner Studio will in future release its pictures through the Charles V. Barker, Inc. The first to be released under the new arrangement will be Fleur-de-Lys, the scenes of which are laid in Paris in the Latin Quarter. The role of Fleur-de-Lys, played by Miss Gardner, is that of a young country girl who has come to Paris to study art. The history of Madame Du Barry falls into her hands, and so impresses her that she finally imagines herself to be Du Barry, and in a dream sees herself as Du Barry drawn in a tumbril to the guillotine and beheaded. These scenes are depicted with great vividness. The Girl with a Hole in Her Stocking, a farce, will be the next offering. It contains many humorous situations and an interesting plot.

"THE 'POTE LARIAT' OF THE FLYING A"

A Farce Drama featuring Sydney Ayres and Vivian Rich

*One and Three Sheet Lithos.*

**Release Saturday, February 21, 1914**

AMERICAN FILM MANUFACTURING CO.
CHICAGO

FIVE-A-WEEK ESSANAY

*COMING FRIDAY, FEBRUARY 13th*

"SOPHIE PICKS A DEAD ONE"
(IN TWO PARTS)

A clever Western comedy filled with hilarious situations. This is positively a riot from start to finish. Margaret Joslin as "Sophie Clutts," Victor Potel as "Slippery Slim," and Harry Todd as "Mustang Pete," at your service in this sensational feature.

Released Tuesday, February 10th
"SPEAK NO EVIL"
A splendid dramatic attraction that teaches a moral, featuring Irene Warfield, Richard C. Travers, Leo White and Ruth Stonehouse.

Released Wednesday, February 11th
"MISS MILLY'S VALENTINE"
A screamingly funny farce comedy featuring Helen Dunbar, "Bobbie" Bolder and Chas. Stine.

Released Thursday, February 12th
"THE WEAKER'S STRENGTH"
A Western drama with many thrills and sensations unparalleled.

Released Saturday, February 14th
"THE CALLING OF JIM BARTON"
An interesting and exciting Western drama, featuring the world's most popular photoplayer, G. M. ANDERSON.

*COMING FRIDAY, FEBRUARY 20th*

"THE OTHER GIRL"
(IN TWO PARTS)

An unique drama of love, jealousy and ambition. Frank Dixon loves Ruth Thomas, a poor but honorable girl. Frank's mother wants him to marry Alice Williams, a girl of social standing. The son balks at his mother's interference and many complications arise. The photography and portrayal of characters are excellent. This is a worthy feature.

FRANCIS X. BUSHMAN AND RUTH STONEHOUSE FEATURED

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from the Essanay Film Manufacturing Company. Your lobby display will look attractive if you use photographs of ESSANAY players, 8x10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

ESSANAY FILM MANUFACTURING COMPANY
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Factory and Studio, 1333 Argyle St., Chicago, Ill.
BRANCH OFFICES IN LONDON—PARIS—BERLIN—BARCELONA

## ROMANCE AT LUBINVILLE

### Edgar Jones and Louise Huff Principals in Quiet Wedding Ceremony

Director Edgar Jones, of the Lubin staff, and his pretty leading woman, Louise Huff, are now at home to callers as Mr. and Mrs. The ceremony took place Tuesday, Jan. 27, at the little country church at Oaks, near Norristown. There is a romance in the wedding of these two popular Lubin stars which Hugh D'Arcy tells somewhat like this:

A few months ago the Lubin editor handed out a scenario of a romantic war picture entitled "Fitshugh's Ride," which will be released early in February. Edgar Jones got the script, and, being leading man of his own company, cast himself for Fitshugh. He also selected for his story sweetheart little Louise Huff, who is listed as the Kate Greenaway girl of the studio. Miss Huff is a fair little doll with blonde hair and a pair of beautiful blue eyes. Truly, in the photoplay she was a bride worth fighting for. In the closing scene Fitshugh, who was supposed to be dead, hears that his dear one is about to be married to a rival. Fitshugh mounts his horse and gallops to the church, riding up the aisle just in time to prevent the ceremony. In a second he snatches the girl to the saddle of the horse and flees, outpacing all pursuers. During the wild ride Louise held tightly with her arms around the gallant soldier's neck and Fitshugh with his arm around her slender waist. There was love in the situation which neither could resist, the acting became real, and the sequel was consummated on Tuesday, Jan. 27, at the same little country church at Oaks, near Norristown, with the Rev. George W. Barnes, who assisted at the photoplay scene. The little Kate Greenaway girl was married to her director, Edgar Jones. W. H. Kerry, purchasing agent of the Lubin Company, acted as best man; John E. Ince and many more associates of the plant provided atmosphere. Miss Huff's mother and sister, Justina, were also present to cheer the little bride up. After the ceremony the party were serenaded by the Lubin cowboys with the typical yells and revolver salutes as Mr. and Mrs. Jones, with their automobile filled with friends, sped off to the Jefferson road Inn to celebrate the pretty sequel to the photoplay romance which has put the Lubin plant in a flutter.

## LICENSED FILM RELEASES

**Monday, Feb. 9.**

(Bio.) One Thousand to One Shot. Com.
(Bio.) Skeller Buys a Hotel. Com.
(Edison) A Story of Crime. Com.
(Kalem) The County Seat War. Two parts. Dr.
(Lubin) Antidotes for Suicide. Com.
(Lubin) Taming Terrible Ted. Com.
(Pathe) Pathe's Weekly, No. 12, 1914.
(Selig) The Adventures of Kathlyn. No. 4 (The Royal Slave). Two parts. Dr.
(Vita.) The Winner Wins. Dr.

**Tuesday, Feb. 10.**

(Ames) After Death. Two parts. Dr.
(Edison) The Story of the Willow Pattern. Dr.
(Sec.) Speak No Evil. Dr.
(Lubin) The Measure of a Man. Dr.
(Pathe) Orphans of the Wild. Dr.
(Selig) Reconciled in Blood. Dr.
(Vita.) Master of the Mine. Two parts. Dr.

**Wednesday, Feb. 11.**

(Edison) Andy Goes on the Stage. Third of the Andy Series. Com.
(Sec.) Miss Milly's Valentine. Com.
(Kalem) Indian Fate. Two parts. Dr.
(Pathe) All on Account of Polly. Com.
(Pathe) A Typical Buddhist Temple.
(Pathe) Scenes Along the Canvery River, India. Sc.
(Selig) A Strenuous Scoop. Com.
(Vita.) Bonny Jim in Search of a Mother. Com.

**Thursday, Feb. 12.**

(Bio.) As It Might Have Been. Com.-Dr.
(Sec.) The Weaker's Strength. Dr.
(Lubin) Fitshugh's Ride. Two parts. Dr.
(Melies) Baroness and Squanderers. Com.
(Melies) Winky Willy's Birthday Gifts. Com.
(Pathe) Pathe's Weekly, No. 13, 1914.
(Pathe) Broken Lives. Two parts. Dr.
(Selig) The Mistress of His House. Dr.
(Vita.) Some Steamer Scooping. Com.-Dr.
(Vita.) Niagara Falls. Sc.

**Friday, Feb. 13.**

(Edison) Rorke's Drift. Two parts. Dr.
(Sec.) Bobbie Picks a Dead One. Two parts. Com.
(Kalem) The Gun Behind the Man. Com.
(Kalem) Out in the Rain. Com.
(Lubin) The Sleeping Sentinel. Dr.
(Selig) Their Lesson. Dr.
(Vita.) Bunny's Birthday. Com.

**Saturday, Feb. 14.**

(Bio.) A Nest Unfeathered. Dr.
(Edison) His Grandchild. Dr.
(Sec.) The Calling of Jim Barton. Dr.
(Kalem) The Fatal Clues. Com.-Dr.
(Kalem) Flood of the Dee River. Two.
(Lubin) The Reward. Dr.
(Pathe) Chains of Honor. Two parts. Dr.
(Vita.) Children of the Feud. Two parts. Dr.

## EXCLUSIVE SUPPLY RELEASES

**Tuesday, Feb. 10.**

(Gaumont) Leonce at the Chateau D'If. Com.

**Thursday, Feb. 12.**

(Gaumont) Simple Simon Bartime Mad. Com.
(Gaumont) Fan Making. Ind.

## MUTUAL FILM RELEASES

**Monday, Feb. 9.**

(Amer.) The Lost Treasure. Three parts. Dr.
(Keystone) Mabel's Strange Predicament. Com.
(Rell.) Our Mutual Girl. Fourth release. Dr.

**Tuesday, Feb. 10.**

(Kay-Bee) Colonel's Adopted Daughter. Dr.
(Maj.) (Title not reported.
(Than.) (Title not reported.)

**Wednesday, Feb. 11.**

(Beauty) (Title not reported.)
(Broncho) Romance of the Sea. Two parts. Dr.
(Mutual) Mutual Weekly, No. 89.
(Rell.) (Title not reported.)

**Thursday, Feb. 12.**

(Amer.) No release.


# THE TRAP

*In Three Parts* — *A Stirring Tale of the Backwoods*

**Wilfred Lucas** — **Jeannie MacPherson**

CRITERION FEATURE FILM M'F'G CO.

**Enthralling** — **Artistic**

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To be followed every two weeks by further features each better than the one preceding.

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(Domino) The Mystery Lady. Two parts. Dr.
(Keystone) An Robust Romeo. Com.
(Komic) (Title not reported.)

**Friday, Feb. 13.**

(Kay-Bee) The Arrowmaker's Daughter. Two parts. Dr.
(Princess) (Title not reported.)
(Than.) (Title not reported.)

**Saturday, Feb. 14.**

(Amer.) The Money Lender. Dr.
(Keystone) (Title not reported.)
(Maj.) (Title not reported.)
(Rell.) (Title not reported.)

## UNVERSAL FILM RELEASES

**Monday, Feb. 9.**

(Victor) The Man Who Slept. Dr.
(Imp) Jane Eyre. Two parts. Dr.
(Powers) An Academy Romance. Com.

**Tuesday, Feb. 10.**

(Gold Seal) The Bride of Mystery. Three parts. Dr.
(Crystal) Getting Reuben Back. Com.
(Crystal) Baldy Belmont Picks a Peach. Com.

**Wednesday, Feb. 11.**

(Nestor) The Greater Devotion. Dr.
(Joker) Universal Ike's Wooing. Com.
(Eclair) The Good in the Worst of Us. Two parts. Dr.
(Univ.) Animated Weekly, No. 101.

**Thursday, Feb. 12.**

(Imp) The Elixir of Love. Com.
(Rex) The Law of His Kind. Two parts. Dr.
(Frontier) Slim to the Rescue. Com.

**Friday, Feb. 13.**

(Nestor) His Royal Pants. Com.
(Powers) Withered Hands. Dr.
(Victor) The Law's Decree. Two parts. Dr.

**Saturday, Feb. 14.**

(Joker) The Chicken Chasers. Com.
(Frontier) The Heart of Smiling Joe. Dr.
(101 Bison) Unjustly Accused. Two parts. Dr.


# HARDEE KIRKLAND

**DIRECTOR—AT LIBERTY**

With **Selig** eighteen months, and **Vitagraph**

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AMERICAN-ECLAIR **DIRECTOR** OF ALL WESTERN FEATURES

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**LEADING BUSINESS** — **RAMO FILMS**

Direction of WILL S. DAVIS

**The Brother Counts**

IN TWO PARTS

A tale of brotherly love, of youthful folly and its penalty; of repentance in a woman and its reward.

**Released Thursday, March 5th**

SCENE FROM "ON THE ALTAR OF PATRIOTISM"

**ON THE ALTAR OF Patriotism**

IN TWO PARTS

A splendid story of utmost sacrifice for one's country. The leading woman, a Spanish dancer, is most attractive.

**Released Saturday, March 7th**

**PATHÉ**

NOTE: INSIST UPON THESE FILMS AT YOUR EXCHANGE. IF YOU CAN'T GET THEM WHEN YOU WANT THEM, WRITE US
PATHÉ FRÈRES, 1 CONGRESS ST., JERSEY CITY, N. J.


# PLANS OF NEW PENN CENSORS

## Propose a Curfew Rule for Children—Chief Censor Was Formerly Counsel for Exhibitors' League

PHILADELPHIA (*Special*).—Rigorous reforms in moving-picture regulations are promised by J. Louis Breitinger, a lawyer, who, as told in last week's MIRROR, has just been appointed chief moving-picture censor for the State of Pennsylvania by Governor Tener. Mr. Breitinger, who has officially begun his duties, though headquarters for the new board have not yet been selected, has outlined his plans for THE MIRROR.

He proposes to bar all children under fourteen years old from moving-picture theaters during school hours and after nine o'clock at night. It is his plan to suppress all pictures showing the methods of crime and to exclude salacious films of all kinds. Vice will be tolerated, he said, only when a strong moral is pointed out.

To take his new office Mr. Breitinger will, for the time being at least, drop a lucrative law practice with his brother, F. L. Breitinger. Headquarters will be at Harrisburg, and the new appointee will take up his offices there in the near future with Mrs. E. C. Nover, of Charleroi, Governor Tener's home town, who has been appointed assistant censor. Breitinger's salary will be $30 a week, but the act of June 19, 1911, creating the Board of Censors, stipulates that he "be reimbursed for all expenses actually and necessarily incurred in the performance of the duties prescribed."

Mr. Breitinger announced that he would resign as counsel for the Exhibitors' League of Pennsylvania, as he put it, to "keep his skirts clear." The Exhibitors' League is composed of proprietors and managers of moving-picture houses. He said there was nothing significant in his being appointed chief censor over the interests with which he had been actively identified for years.

"The manufacturers and the producers of moving pictures are in no sense allied," said Mr. Breitinger. "The manufacturers make the films; the exhibitors have to select from the goods placed on the market. There is no connection between them. It will be within my province to reject all films which we deem inadvisable to be exploited before the public."

"I am not going to condemn any pictures before I have viewed them carefully," he continued. "The moving-picture plants represent immense investments. Some of the films cost as much as $50,000 to produce. I shall give every one a fair chance. After the films have been viewed the board will probably announce through the newspapers whether they have been approved or condemned."

Mr. Breitinger admitted he and his assistant have a hard job ahead of them. Thousands of films are exhibited over the State in a week's time. Thousands are coming from the manufacturers every week. Mr. Breitinger said it would be up to him and Mrs. Nover to examine and pass upon all these pictures, and they expect to be able to do it.

It was pointed out by Mr. Breitinger that moving-picture makers within recent years, responding to public opinion, were excluding objectionable scenes and conforming to the ideas of the moralists and educators. In his new position, he said, he expected the support of the people.

Mr. Breitinger was a member of the State Legislature in 1911 and gained the attention of Governor Tener by the exhibition of moving pictures relating to child labor.

Breitinger's principal interest in the motion-picture business to date has been to aid proprietors of picture theaters to escape payment of a $500 license fee imposed by the State on "theaters and other places of entertainment." The Exhibitors' League, with the new censor as counsel, was formed in 1910 after an attempt had been made to collect license fees from the exhibitors in accordance with an act of Assembly of 1907.

Common Pleas Court No. 6 of Philadelphia upheld the contention of the picture men that their places were not taxable in the sum of $500, but the Superior Court reversed the decision. Since then thousands of dollars have been collected in overdue fees.

## DUSTIN FARNUM IN SAN DIEGO

SAN DIEGO (*Special*).—Dustin Farnum, of the Jesse Lasky Feature Play Company, has been in San Diego arranging for the production of Brewster's Millions, many of the scenes of which will be laid in beautiful San Diego harbor. While here Mr. Farnum spent a few minutes in the local police station as a result of an altercation with a local taxi chauffeur when Mr. Farnum refused to submit to an exorbitant charge. The actor was victorious.

Ask your box-office girl, Mr. Exhibitor, which is THE attraction, play or PLAYER?

Perhaps,—surely

**ROMAINE FIELDING**

—paper in your lobby would help the day's receipts

"The Blind Power," "The Circle's End,"
"The Man from the West"
Coming—"The Golden God"

Winter Studios, Galveston, Texas

In answer to inquiries from my friends in both hemispheres

**GEORGE A. BERINGER**

(Formerly with Walter Bentley in Australia) and until recently at Biograph,

Is now assisting Head Director

**D. W. GRIFFITH**

At the Mutual Film Studios

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**KING BAGGOT**

A FACE AS WELL-KNOWN AS THAT OF

**THE MAN IN THE MOON**

ADDRESS SCREEN CLUB

**ALFRED VOSBURGH**

LEADING MAN

**VITAGRAPH CO.**

WESTERN BRANCH

# FEATURE FILMS OF THE WEEK

## Lubin's "Through Fire to Fortune" Highly Spectacular—"In the Mesh of Her Hair" a Strong Pathe—Vitagraph, "Pickles, Art and Sauerkraut" a Good Comedy—Action Galore in Kalem, "County Seat War"

### "THROUGH FIRE TO FORTUNE"

Or, The Sunken Village. Five-Reel Picture Produced by the Lubin Company Under the Direction of Lloyd B. Carleton, from the Scenario by Clay M. Greene. To Be Released as a General Film Company Special Photoplay Masterpiece.

John Pierce ..... Richard Wangemann
Helen Pierce ..... Orml Hawley
Phil Blair ..... Arthur Matthews
Henry Barrett ..... Clay M. Greene
Jane Barrett ..... Eleanor Barry
Thomas Barrett ..... Edward J. Piel
George Bowers ..... Richard Morris

A new thrill has been filmed. With conflagrations, war's horrors, and Roman arena scenes, we are familiar. It remained for Lubin to give us a new and peculiarly American thrill in Through Fire to Fortune. It consists of an unusually realistic portrayal of a fire in a coal mine, a miner's torch having come in contact with a newly discovered oil well, and the crowning triumph of big scenes, the destruction of an entire village, when the walls of the mine over which it is built begin to crumble. Here we see whole houses sink into the earth, the panic-stricken villagers, and lastly, the fire that follows the cave-in and completes the destruction. These scenes of the conflagration, and the people huddled about the camp fires on a safe spot, are remarkable examples of night photography, and deserving of the highest praise. All in all, Through Fire to Fortune marks a distinct step in the productions of American features, and should not be missed.

The story of the film, while not startling, offers a fairly sturdy frame for the picture. It is, in brief, the story of a young man, wealthy at the start of the film, later on reduced to poverty by the speculations of his stepfather, who is killed by a fall from a window. The young man, Thomas Barrett, with his mother to provide for, secures a position in the mine of John Pierce, father of his sweetheart, Helen Pierce. Being told to start at the bottom, we are able to see a series of interesting views of coal mining which are, however, not allowed to interfere with the progress of the story. After being discharged through the scheming efforts of his rival, Phil Blair, the young man later is given charge of a mine long deserted. Here success at first meets his efforts, only later to have the fire, already spoken of, occur. But though the village and mine works have been wiped out, it means the securing of a fortune, since the fire made known the presence of a valuable oil gusher. One point for criticism is the fact that the end of the film is somewhat abrupt, not sufficiently impressing upon the spectator the characters' good fortune.

Yachting scenes, a riot in a broker's office, mining views, the sight of a deserted mining village and its gradual awakening, and, above all, the various night scenes, are among the director's offerings for the eye. The work of Ormi Hawley, Clay M. Greene, Edward J. Piel, and Arthur Matthews stands out in the cast, though all proved fully capable. Well-trained supernumeraries were a pleasing feature. W.

### "TREASURES ON EARTH"

Two-Reel Feature Produced by Edgar Jones for the Lubin Company. Scenario by Clay M. Greene. Released Jan. 29.

Mark Dow ..... Clay M. Greene
Mrs. Dow ..... Jean Armour
William, their son ..... Edgar Jones
Sue, orphan ..... Eleanor Dunn
Grace, sweetheart ..... Louise Huf

A two-reel feature film in which the author and the producer have each taken a part. The beginning of the play and the end of the play are the strongest parts, and the middle suffers only by comparison with these strong, gripping ends. The beginning is the sordid tale of the miser who loses his wife through his thrift. After that, the play seems to lose headway, and by comparison with the swift and eventful start, does not attract our closest attention. This part of the film concerns itself with the economic troubles at the plant of the wealthy miser. At the end of the play comes a fine fire scene. There is no smoke-filled hallway to take the place of a fire. We are shown a real fire consuming the oil tanks, and the city's fire engines which are called to subdue the blaze. This part of the reel is great; they are the strongest scenes in the film. The acting of Clay M. Greene as the old man, a particular and uncommon type to be sure, was of the most likeable kind. He had the most work—the others, while all capable in their parts, being in no wise to the fore.

The miser refuses his wife money, and stealing her little boy away, she leaves him for good, being found years later in comparative poverty, her son, grown up, being the means of support. In these years the father has changed his name and become fabulously rich. He owns the oil works where the son is employed. At this time there is a strike on at the plant. In order to save the mother's life, the son tries to borrow five hundred dollars from the rich man. The latter refuses. Later he finds out that it is his own son, and is filled with remorse. The fire then breaks out, and he is rescued. A happy reunion takes place in the family. F.

"A MILLION IN JEWELS," KALEM.
Feature Release on General Film Programme.

### "IN THE MESH OF HER HAIR"

Two-Part Feature Drama Produced by Pathe Under the Direction of Oscar Apfel. Released Feb. 7.

Hedges, fisherman ..... Sam Reid
Hilda, his daughter ..... Eleanor Woodruff
Harry Forbes ..... Irving Cummings
Mrs. Forbes, his mother ..... Florence Dyer
Evelyn Crane ..... Claire Rae
Tom Brooks, ex-lover ..... Paul Panzer

A two-reel drama featuring Eleanor Woodruff and Irving Cummings. Both acquit themselves ably in parts that give them ample opportunity. The essentials of the plot are not new by any means, but the local color of the settings and the incidental business introduced into the play are all new and interesting. There are a number of pretty and true settings located on the shores of the ocean throughout the two reels. Then comes the truly stirring part where the young man jumps from the rapidly moving boat. The title of the picture is taken from the fact that the young fellow, in love with the girl of the long hair, is symbolically enmeshed by her tresses. Taken all in all, the play is one of good interest, refreshing settings, and fine acting.

The young fellow goes to visit his mother on the house-boat party and happens upon the beautiful daughter of the fisherman. This, of course, gives the young couple opportunities to show themselves to advantage with a number of marine settings as background. Later the young fellow goes back home, and the girl thinks herself deserted. She tries to cast herself adrift, but is rescued. The young fellow now decides to go back to the girl, but remorse drives him to jump from the bow of the moving steamer. This is the part where the realism sagged a bit. The girl rescues him from the waves and they are united. A resume of the plot may seem a little melodramatic, but it has been so well staged, and there is such high artistry in its presentation, that it at all times lives up to the high plane of its purpose. F.

### "PICKLES, ART AND SAUERKRAUT"

Two-Reel Feature Comedy Produced by the Vitagraph Company. Directed and Written by James Young. Released Jan. 27.

Jerry Brown ..... Sidney Drew
Mrs. Brown ..... Louise Beaudet
Daisy, model ..... Ada Gifford

This is a comedy well worth while. It is a scream in two long, lingering, delightful, furiously funny parts; a hurly-burly of riotous good sport with one convulsing scene and sub-titles following the other. It is a continuous roar: the kind that "gets" the public. No high form of humor, this, but just plain down-on-the-ground fun with its feet in the sawdust ring of good directorship. The acting of the above cast was of the most commendable kind. Every other part that makes for successful picturing was also of the highest caliber. Most of the scenario was in the directing, as it was in the mirthful "business" that the film got "across" so well.

The poor starved artist, against whom all the world seems leagued in his efforts to get a bite to eat, happens upon a widow, the owner of a delicatessen shop, who wins him through his appetite, and promises to "love, honor and feed" him for the rest of his life. Then little wife has to pay a visit to her mother's, and the husband promptly invites a model, one of his former acquaintances, who joins him in celebrating the first holiday he has had since his marriage. That's about all there is to the plot. The rest of it comes in the "business" that Mr. Young has put into it. F.

"IN THE MESH OF HER HAIR," PATHE.
Feature Release on General Film Programme.

### "ALL FOR HIS SAKE"

Two-Reel Feature Produced by the Edison Company Under the Direction of Charles J. Brabin from the Scenario by Anne and Merwin Bannister. For Release Feb. 20.

The Father ..... Marc McDermott
His Daughter ..... Gertrude McCoy
His Son-in-Law ..... Augustus Phillips
Bruce, love pirate ..... Benjamin Wilson
The Jeweler ..... William Bechtel

A two-reel drama that lags a little in the first reel, but comes back to its own as the plot thickens and wins with a will at the climax. At first the play seems to lack any great deal of atmosphere; as it gradually establishes itself it forces itself more and more upon the attention until one realizes that one is witnessing a strong subject. It is a story of family complications, but new, even if the subject is one of those unpleasant ones. The five actors mentioned in the above cast are all stars. And it ill behooves me to distinguish anyone above any of the others in five different parts which each one has entered into with all the consummate and effective acting that each can do. There was an air of sincerity about their efforts which showed that they entered fully into the spirit of the play and into the personality of their parts.

The wife steals the gems from her father in order to repay a loan that her husband made from a friend of his. The friend threatens to sue, in reality being enraptured by the wife. The husband, suspicious, thinks that the love pirate has lent her the money, and is about to drive her from the house when her father comes in, having found out about the theft and says that he loaned her the money. All is well—for the nonce. F.

### "HEARTS OF WOMEN"

Two-Reel Production by the Vitagraph Company. Written by Shannon Fife, and Directed by Wm. Humphrey and Tefft Johnson.

Dixon, a wealthy manufacturer ..... William Humphrey
His Ward ..... Naomi Childers
The Crook ..... Tefft Johnson
The Housekeeper ..... Julia Swayne Gordon
The Cashier ..... Gladden James

Hearts of Women is not unlike some other stories that have been filmed, but with a cast such as has been chosen for the screen presentation of the author's work, naught but success could be looked for.

The role allotted to Julia Swayne Gordon is a somewhat difficult one to play, from the fact that the character plays its part not on the foremost platform of the drama, but in the background, and it is a great compliment to the talented actress that she has left with us a distinct impression of the woman whose intense love of her master was known only to herself.

Whether Dixon's ward displays a particularly natural side of womanhood when, having discovered that her guardian is in love with her and that she is going to make him unhappy by marrying another, she gives up the cashier with whom she is in love and marries Dixon, is a matter of query. The cashier, however, turns out to be a gambler and a thief, stealing money from the treasury of the firm, which thoroughly justifies the action of the young woman.

The housekeeper, formerly associated with a gang of crooks and placed in the Dixon home by the man with whom she lived in order that he might more easily make an entrance to the house, through the innate honesty of her woman's heart and the silent love she bore Dixon, proves herself the heroine of the story. The picture is remarkable for the manner of its development and the unusual business which has at times been interpolated. M.

### "THE COUNTY SEAT WAR"

Two-Reel Feature Produced for the Kalem Company by J. P. McGowan. Released Feb. 9.

Gordon, candidate for office ..... G. A. Williams
Elsie, his daughter ..... Helen Holmes
Ziegler, political boss ..... J. P. McGowan
Gilbert, Gordon's opponent ..... N. E. Wood
Rodney, his son ..... Charles Wells
Fisher, Rodney's chum ..... Leo D. Maloney

This is a two-reel melodramatic offering. And there is lots of action. A killing, a burning house, the tramp of many martial feet and finally the assault on the barn. Here is plenty of the exciting action indeed. The beginning was slightly vague and took too long to start on the real plot. The acting by the above cast was all true to the play.

The "boss" of the district dictates the names of the candidates, but this time a man opposed his candidate and won. That was for the office of district attorney. Determined not to give up the office, the boss and his followers attack the court house, seize the records and make off, but in the seizure, one of the soldiers was killed by the boss himself. The militia follow the boss and his men, and corner them in an old barn. Here a desperate engagement, lasting some time, takes place, but finally the soldiers win and all the band surrender. They are lodged in jail. While here awaiting trial, some children are playing about the ruins of the court house, which was set on fire the night the seizure took

# LUCIUS J. HENDERSON

Managing director of the "New" Majestic Co. since its organization last May, producer of the famous six reel feature "Sapho" (with Florence Roberts) and for three years previous director for the Thanhouser Co. and producer of the majority of their great successes,

## ANNOUNCES

that he has severed his connection with these organizations and is

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place, when they find a book. It was the book which the soldier, killed by the boss, had flung out of the window, the last thing he did before dying. In the book are the words accusing the boss of his death. The film ends here with the boss about to reap the punishment he deserves. F.

### "INDIAN FATE"

Two-Reel Feature Produced by the Kalem Company Under the Direction of Frank Montgomery. Released Feb. 11.

Mrs. Bartells ..... Luelle Neath
Charles, her son ..... Charles Bartlett
Wildflower ..... Mona Darkfeather
Florence ..... Ethel Kelton
Bess, her daughter ..... Billie Rhodes
Big Heart ..... Eagle Eye

This is a two-reel feature of Indian life. There is a strong scene near the end where the lovers find out that they are brother and sister. This is the strength of the play. Before that, for a length of one and a half reels, the offering is neither good enough to be a winner nor does it fall far below the average in any respect whatsoever. It is just the average. The photography is probably its best feature.

The Indian girl is married to the white man, but at the birth of her son, a true little papoose, she leaves him because he is ashamed of the youngster. He then gets a divorce, marries a white woman, and years later their daughter falls in love with the grown-up son of the Indian woman. A chance visit to the Pueblo village brings the attention of this state of affairs to the respective parents, and profiting by their experience of former years they would have forbid the match; only, this was not necessary, for the young people are half brother and sister. F.

### "THE DIVINE APPEAL"

Union Features Production, Produced in Three Reels.

Clarice ..... Mlle. Renee Sylvaire
Mabel ..... Mlle. Marise Dauvray
Barthus, a lion tamer ..... M. Label
Armand Delcroix ..... M. Krauss

In many ways out of the ordinary, this picture of remarkable composition, and scenes to which the eyes of the average American are unused, contains a great deal of interest for the spectator. It is no doubt one of the best pictures that have been presented in which wild animals figure. In it some of the fiercest lions that one would wish to see run rampant and roaring through the house of the man who, having been lured by a flirt from the lion tamer's daughter several years before, causing her death from heart-break, is now the unconscious victim of a vengeful father.

The scene of the artists' ball in this picture is one of special note. True, there is not an overplus of clothing to cover the forms of beautiful maids and men; but the art displayed in the composition of the scene of unabated revelry which it presents brings it a step beyond the criticism which might be given it by the prude. It is rather to be regretted that the scene in question had not been more carefully illumined in order to throw the force of the composition forward.

The picture gets its strong name from the fact that Barthus, the lion tamer, while waiting for the final result of his devilish plan, sees a vision of his daughter Clarice, whom Artist Delcroix had loved previous to his marriage with Mabel, a fashionable artist's model, and which appeals to him so strongly that he repents and hurrying into the house he gathers his lions together, saving the family of Delcroix and receiving his forgiveness. M.

**The Lost Treasure** (American, Feb. 9).—The story is not strong enough for a three-reel production, and the picture's greatest charm is in its scenic attributes. The treasure, a large amount of bullion, is being conveyed over the mountains by stage. After many vicissitudes it reaches its destination. But previous to this two thieves prepare for the theft of the bullion, or at least a portion of it, by cutting a hole in the floor of the express agent's office from below, placing a box over the hole to conceal its existence. The result of this clever manipulation is that one of them, concealed under a blanket in the express office during the time when the express agent is consigning the treasure to the safe, afterwards escapes through the hole in the floor with $20,000 in gold. The express agent accuses the clerk, who in his turn makes accusation against the express agent, who unfortunately had completed the job of putting the bullion away alone. The express agent is tried and acquitted, and in order to escape from the shadow hanging over him goes to another part of the country, where the clerk follows and shadows him continually. In the end the thieves are discovered and the express agent is again a happy and free-hearted man. M.

**Behind Comedy's Mask** (Pathe, Feb. 8).—This is an Asta Nielsen film. She preempts a good deal of the space, and no one could be found who would begrudge it to her. She is an accomplished actress, versatile, dramatic, and realistic. Her presence insures a film worth the while. In this offering she has a story back of her that is strong in its emotional appeal. There are numerous dramatic moments, times of compelling interest and, after it all, the final tragedy. It is the "play must go on" kind of an offering, with a little of infidelity and the conjugial criss-cross. Taken all in all, the play is stayed with a consummate artistry, a fine deliberation, and a finish of setting that bolster up the strong story that it has to tell. Becher Sachs, Theo Sandtke, and Hans Pitsch are three of the distinguished foreigners that help to make the offering what it is. The actor husband falls in love with the new leading lady, whereat the actress wife divorces him. However, the playwright becomes interested in her. But her child falls ill, and she begs her ex-husband to visit the child. This he refuses to do. The child dies, and the mother goes on the stage, determined to be revenged on the man to whose refusal to visit the child she blames the death. She sharpens the points of the rapiers, and in the duel scene is killed herself instead of killing him. F.


# KALEM FILMS

## A MILLION IN JEWELS

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The hero's desperate effort to escape death by asphyxiation, and the foiling of the Hindoo assassins, two of the tense situations.

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## CHASING THE SMUGGLERS

In Two Parts

The heroine's aeroplane flight, and the exciting motorboat race between the smugglers and the army officer, will stir the blood.

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Scene from "AN INDIAN'S HONOR"

### TOO MANY JOHNNIES

The Jones' efforts to get a substitute son, makes this a laugh from the start.

(On the same Reel)

### A BOTTLED ROMANCE

A girl's attempt to find adventure at the beach, causes trouble for her, and FUN for the audience.

Released Friday, February 20th

### AN INDIAN'S HONOR

(Length 925 feet)

Facing the rifles of the death squad, the Indian is saved by circumstances that will hold you tense. (On the same Reel)

### A CONNECTICUT SKUNK FARM

(Length 100 feet)

A novel industrial feature showing skunks being raised for their fur.

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## WITH THE FILM MEN

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H. T. OLIVER,
Canadian Bioscope Company.

and technical man for several years. Tom has returned to New York after several months in the wilds of Canada, where he has succeeded in whipping the new company into shape.

Oh, dear, it's tough to have to do this on the morning after, but still there is the consoling thought that there are others who feel worse and some who look worse. They came around Sunday to hold an inquest, and there wasn't enough life left in the whole crowd to make one husky man, but every one agreed that it had been a big night, the biggest in the business. The remnants of the Sticking Six, that is Joe and myself, corraled Bill Oldknow and had a pint together and decided that next year there would be only three of us. Any member whose home ties were so strong that he could not even stick for breakfast would be dropped and the two new members, it was agreed, had not come up to standard.

That parrot of "Doc" Ivory's is certainly a pest, according to Earl Metcalf, whose breakfast he spoiled.

Sidney Ascher and Charles A. Goldreyer have opened an office for the marketing of feature films at 220 West Forty-second Street. They have acquired the rights to several big features which they will exhibit to the press next week.

Cortland S. Diner, president and general manager of the Colorado Motion Picture Company, writes that his company has just completed a picture, The Pirates of the Plains, in three reels, scenario by Will Ellis, to be released through Warner's.

The Industrial Moving Picture Company, Watterson R. Rothaker, big chief, has moved into larger quarters on West Erie Street, Chicago.

News note: A. J. Lang, of the Nicholas Power Company, entertained company at his office last Thursday. Mr. Templer Saxe was his guest for a trip through the plant. Mr. Saxe is well known on the stage, and Lang says "he is gradually being won over to the motion picture art." F. J. B.

## ARNOLD DALY IN PICTURES

**Famous Players to Present Prominent Star in "Port of Missing Men"**

Arnold Daly is a late addition to the gallery of the Famous Players' Film Company, already boasting many brilliant lights. Mr. Daly will be presented by the Famous Players in The Port of Missing Men, Meredith Nicholson's strong story of foreign intrigue and adventure.

The Famous Players' Company has recently received strong commendation of the motion picture art from that class which would be expected to be most critical in their judgments—the authors. The London *Post* quotes Thomas Hardy, the celebrated novelist, as follows after witnessing the picture of Tess of the D'Urbervilles: "It is a very fine production, and shows the high perfection to which the cinematograph has come. In some ways it was superior to the stage play."

Louis Joseph Vance, author of The Day of Days, which has just been released by the Famous Players' Company, writes as follows:

"This afternoon, for the first time, I witnessed a run of your film version of my story, The Day of Days, and I hope you may care to learn how thoroughly pleased I was. My delight, indeed, was only equaled by my astonishment at the sympathetic imagination with which your scenario department arranged my story in order to make an intelligible picture, the admirable acting not only of Mr. Scott but of every member of the cast, the deftness of the stage direction, the careful attention which has been given to each and every detail, down to the very props."


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Rel[illegible]: Vagaries of Fate—February 6. 1014.

# OHIO STATE CONVENTION

## Orene Parker Chosen National Treasurer—Exhibitors Discuss Length of Programmes at Unusually Successful Convention

The election of a national treasurer to succeed J. J. Reeder, of Jackson, Mich., who recently resigned because of poor health, a discussion of the proper length of programmes for different prices, and the election of State officers, were the most important developments of one of the most successful conventions ever held by the Ohio State branch of the Exhibitors' League at Cincinnati last Tuesday, Wednesday and Thursday. A discussion of the censorship question, which had been expected as one of the big features of the convention, was sidetracked on the advice of President Neff until the national convention at Dayton in July.

Orene Parker, of Covington, Ky., was chosen national treasurer by the executive committee. Peter J. Juke, of Detroit, was also elected national committeeman by this body to succeed L. J. Blumenthal, of New York, resigned. The choice of State officers resulted in the re-election of President Neff to head the Ohio body. The other officers are as follows: J. M. Kaufman, Gallipolis, first vice-president; G. D. Sprague, Bellaire, second vice-president; J. H. Broomall, Hamilton, secretary; W. R. Wilson, Columbus, treasurer; national vice-president from Ohio, E. Kohl, Cleveland.

The question of length of programmes was taken up Wednesday, when the executive board went on record as limiting all programmes to five reels. On Thursday the exhibitors took up the question and voted favorably on a resolution stating that two reels for five cents and four for ten cents should be the policy followed by members of the League except in cases where competition with non-members forced longer programmes. The members discouraged the use of old reels to lengthen the programmes.

The discussion of Sunday performances was another question that the officers succeeded in having put off until the Dayton meeting. Many of the exhibitors seemed anxious to take up the matter of censorship. One phase was treated when the members unanimously indorsed Harry E. Vestal and J. A. Maddox, two members of the Censor Board, and followed this action by the decision not to indorse the work of the third member of the body, Mrs. Maud Murray Miller.

President Neff in his annual report made an earnest appeal for harmony, that was heartily approved by the members. Cleveland was chosen as the location for the next convention. The following were chosen as delegates of the Ohio branch to the Dayton convention: J. M. Kaufman, Gallipolis; Otto Ludeking, Cincinnati; W. D. Belknap, Columbus; O. J. Seybert, Marietta; G. D. Stagg, Bellaire; Lem G. Miller, Cincinnati; Max Stern, Columbus; W. R. Wilson, Columbus; B. K. Peters, Mansfield; H. M. Heimerdinger, Cincinnati; George W. Hembuch, Cleveland; A. C. Dingelsteadt, Norwood; J. H. Broomhall, Hamilton; W. R. Gandy, Lima, and H. Z. Alexander, Dayton.

## BREESE JOINS LASKY

### Broadway Star to Be Seen in Film Version of "The Master Mind"

Edmund Breese, who starred in The Master Mind during its metropolitan run, is to be seen in a film adaptation of that play. The Jesse Lasky offices have completed arrangements for the production, and work will probably soon begin.

As many of the original cast as possible will be secured for the picture. Mr. Breese is preparing the scenario, and the film will be made at the Lasky studios at Hollywood, Cal., under the direction of Cecil C. De Mille and Oscar Apfel.

Announcement is now made that the Lasky company has now under contract and option enough dramatic successes to keep two companies busy for two years. The policy of the company will be to devote from four to six weeks to each production, to concentrate the efforts of the entire organisation on each production, and to release one feature a month.

## PROTEST AGAINST CENSOR

### Owners of Theaters in Western Pennsylvania May Test Law

HARRISBURG (*Special*).—A committee representing eighty-eight owners and operators of motion-picture theaters in the western part of the State last week called upon Governor Tener to protest against the State censorship of pictures. The committee was told by the Governor that a law provides for the censorship, and that his naming of censors was in accordance with that law. Steps will be taken by the western men, who may get other picture-theater owners interested in their cause, to test the constitutionality of the act.

## PEACE AT NILES STUDIO

### Cowboys Do Not Object to Time Clock When They Learn It Is the Law

The time-clock, which recently created a near riot among the cowboys at the Western Essanay headquarters at Niles, Cal., has again been installed at the studio. There is peace this time, however, as even cowboys realize the majesty of the law when it is borne in upon their senses kindly. It seems that the State of California has a law requiring the placing of a clock of this character in every building which comes under the official description of factory. Under such caption the Western Essanay plant undoubtedly figures, and thus the clock.

It was further explained to the agitated cowboys, not to say the actors and actresses, whose dignity was in sore danger of being upset, that the reason the law was passed is that the folks working in the factories will have ample opportunity of showing by the clock records that they are not overworked by a cruel and heartless employer. The comfort and satisfaction the possession of this knowledge gives to the Western Essanay people is beyond belief.

## PROGRESSIVE PICTURE CO.

### Firm is Incorporated at Albany with Capitalization of $400,000

ALBANY (*Special*).—The Progressive Motion Picture Corporation, of Mount Vernon, N. Y., having a capitalization of $400,000, has filed articles of incorporation with the Secretary of State. The company will deal generally in motion-picture films, machines, and appliances. The directors are: Edward H. Tatum, King Smith, of 170 West Seventy-fifth Street, New York City, and Henry J. O'Neill, 270 Clinton Street, Brooklyn.

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*IN TWO REELS—Released February 16th*

*February 17th*—"THROUGH THE CENTURIES"

The theory of transmigration is cleverly and picturesquely worked out by two exploring Egyptologists.

*February 18th*—"THOU SHALT NOT KILL"

Action and environment in a feud play in the mountains of Tennessee suggests stirring times and attractive surroundings.

*February 19th*—"VENUS AND ADONIS"

A rip-roaring comedy of the sea-shore in which a suit made of a barrel figures amusingly.

On the same reel with

"A MAD MARATHON"

Another funny one.

*February 20th*—"MEMORIES"

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# BIOGRAPH FILMS

FOR THE WEEK COMMENCING FEBRUARY 9th, 1914

**MONDAY**

**SKELLEY BUYS A HOTEL**
and
**ONE THOUSAND TO ONE SHOT**

Farce Comedies

**THURSDAY**

**AS IT MIGHT HAVE BEEN**

She Simply Couldn't Marry a "Face Scraper"

**SATURDAY**

**A NEST UNFEATHERED**

The Story of an Unselfish Life

## BIOGRAPH COMPANY
## NEW YORK


## LICENSED FILMS

**The Beautiful Leading Lady** (Edison, Feb. 23).—The third of the "Weed B Wed" series, with William Wadsworth in the lead. It is a one-reel comedy staged by C. Jay Williams, with Mrs. Williams in the role of the beautiful leading lady. Others in the cast are Arthur Housman and Yale Benner. The arduous Weed B. plays angel to the show, lured by the beauty of the leading lady. Later he takes the part of the lead, and here come some hearty laughs, for he turns the "lines" upside down and succeeds in spoiling the performance. The whole is carried out with a great spirit of fun, although it lags severely during the part that is preliminary to the main vehicle of fun, the performance. F.

**His Excellency** (Lubin, Jan. 27).—A one-reel drama about the Southern-American Republic where all went well while this President went a-courting. It is a psychological study of the state of mind of a President who has power of State, but no power of love. After a time the main plot turns out to be a very old friend, with new clothes on, and particularly a new style of visiting card, which corresponds to the prologue to put one off the scent. However, as the love story is unusually pretty, wiping out the caste idea, and is prettily acted and prettily set, though not very realistically, it pleases anyhow. Some of the scenes in the plot did not materially add to the verity of the offering. The entire atmosphere of the adobe-land is misleading. The beginning of the story is told with elegance; the latter part is rushed through with precipitancy. Tom Forman, Dolly Larkin, Jose de la Cruz are among the principals. His Excellency dons the plebeian costume and meets the girl. Then he causes her to come to the palace, where he surprises her with his identity. F.

**The Return of Jack Bellew** (Vitagraph, Jan. 26).—The story of this film was written by Robert Thornby, and is fairly interesting. The production, however, cannot be said to be a strong one. It is the story of a jealousy between two men, or rather of the jealousy of one man against another. The jealous lover embarking on the same ship with his hated rival manages to topple him overboard when the two are engaged in trimming sail. Jack Bellew, the injured man, after being cast up on a desert island later, swims out to the same ship on her next voyage, when she puts in near the island for shelter from the storm, and the end of his rival he that is his fear he falls overboard and drowns before any one can reach him. All ends happily. M.

**What Came to Bar "O"** (Essanay, Jan. 29).—Another of the funny Essanay comedies, a one-reel offering. While there cannot be claimed any exceeding novelty for this offering, and while the plot is not very complicated, yet the director has introduced such laughable expedients, the acting of this new "business" is so well done, and the general atmosphere of the exaggerated subject is so well carried out that the film is a big success, taken all in all. The objection that seems the most noticeable is the photography. Some of the faces were in the shadow a good deal of the time. Also the lighting was dim. Lillian Christie is the girl who dresses as a man in the Western town. She does this with enviable imitation. Emery Johnson and Fred Church take off two of the male parts with a great deal of drollery. As bartender, Victor Potel deserves a word of praise all to himself. He gave a most commendable interpretation, and at the same time a screamingly funny characterization of this Western dispenser of liquor. The tale reads that the owner of the ranch sends his son and daughter to his Western ranch. Son is a molly-coddle, and the ranchers soon have him doing every imaginable trick, to that prim young man's great horror. The sister determines to "show them." She puts on man's attire and gun in hand, soon has the entire crowd dancing at her pistol's end. The arrival of the sheriff puts an end to the masquerade, for he suspects the truth, and as the film ends we suspect that a romance is in the breeding. F.

**The Powers of the Air** (Edison, Feb. 21).—A very ordinary story about the lighthouse and the narrow escape of an ocean liner. The scene with the vessel supposedly approaching its doom is not a very good product of the picture art, even though it introduces triple photography. The settings and acting were average. Intelligent use of the cut-back went far to heighten the interest at the critical moments. William West, Martin J. Faust, Richard Neill, and Sally Crute took the premieres. The assistant to the head lighthouse keeper gets drunk, and is discharged. Vengeance and vindication cause him to go to the lighthouse and keep the light from being lit. He grapples with the daughter of the head lighthouse keeper, who returns in time to thwart his designs. The girl warns all ships by means of the wireless. F.

**Anne of the Golden Heart** (Vitagraph, Jan. 22).—A Western picture in which Anne Schaefer does excellent work. She plays the role of a girl in a saloon. A man from the East falls in love with her, and she with him. His daughter, arriving unexpectedly from school, causes Anne of the Golden Heart to consider the match more seriously, and to desist from what she believes would be harmful to the future of the daughter. M.


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A Story of Crime
NOW MAKING PICTURES IN FLORIDA
NEXT—The Beautiful Leading Lady—Feb. 23

**WALTER EDWIN**
A Lonely Road
The Perfect Truth
The Man of Destiny
NEXT—His Grandchild—Feb. 14

**GEORGE A. LESSEY**
The Mystery of the Dover Express
The Witness to the Will
The Mystery of the Talking Wire
NEXT—The Story of the Willow Pattern—Feb. 10

**EARLE A. FOXE**

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Address Western Studios, Los Angeles, Calif.

"OUT OF THE DEPTHS," LUBIN.
Feature Released on General Film Programme.

# REVIEWS OF LICENSED FILMS

**The Fatal Clues** (Kalem, Feb. 14).—Here we have a detective drama of about 800 feet in length. It is on the same reel with Flood of the Dal River. This offering has been staged by Carlyle Blackwell, who takes the lead as the detective who solves the crime. H. C. Hadley and Louise Glaum are the society thief and his wife. The parts are played with distinction. For its length the offering gets into the reel a lot of deductive work. The photography and pleasing tinting is some of the best of its kind. The detective is called to solve the death of the rich manufacturer, and finds as one of his clues a half-eaten peach. He makes it a point to take dinner with the couple he suspects, and by obtaining the identical teeth marks from a freshly bitten peach he proves the man's guilt and her complicity. F.

**Flood of the Dal River** (Kalem, Feb. 14).—This is a short scenic film on the same length with The Fatal Clues. It shows the river in Sweden in tumultuous sway over the lands it is wrecking by its rush of waters. F.

**The Testing Fire** (Essanay, Jan. 27).—A one-reel drama, the social triangle plot with two women and a man, and the extra man coming at the climax to relieve the superfluity of the extra woman. Such, in skeleton, is the subject of this play. There is nothing new about the subject—not quite, but there is in the way in which the film has been handled. The acting that is a part of the play, and the pretty interiors, abetted by good lighting and clear photography that make this offering better than ever. It is the kind of a subject that always will appeal by its pathos and trueness to human nature. Again in the ending, the producers have given it an enigmatic sort of a finish, as follows: The handsome cousin comes to visit the country girl, and in the struggle between artificial finery and simple beauty the former wins. The man goes over to the city girl, for whom, presently, her fiance comes. Years later we see the man married to the country girl happy, and, as the final test, the other woman comes to see him. And what a difference the trials of time have wrought with her quondam beauty. There is no longer any doubt in his mind that he made the right choice. The youthful image is destroyed. Richard Travers, William Bailey, Irene Warfield, Lillian Drew, and Clara Smith all contribute their best to the excellence of the performance. F.

**The Conspirators** (Selig, Jan. 27).—A one-reel dramatic-detective story that concerns itself with the hatching of a plot in our country by some sympathisers with a South American country. The woman detective follows and is imprisoned by them. That, with her release by her lover forms the essentials of the offering. The interest lies chiefly in the fact of the lone woman being pitted against the three men. Suspense is not created, due principally because lack of detailed staging in the exteriors and interiors has resulted in almost entirely losing what aid the settings can give to a play. The whole of the film is well photographed. As a film offering, it falls below the average. Alma Russell, Jack Nelson, Walter Roberts, John O'Hara, and Max Sargent are the principals in the cast. The Secret Service appoints the girl to follow the conspirators, and only after she has helped to capture them does she consent to marry one of the other operatives. F.

**How Bobby Called Her Bluff** (Edison, Jan. 28).—Gladys Hulette and Yale Boss are the most amusing items in this picture. From the time when the picture opens with the pretty specimen of budding womanhood helping herself to bread and jam, and at the same time devouring the contents of a novel, it is full of action and good fun. Sister's young brother calls her bluff when he exchanges the English translations of such phrases as "Ich liebe dich" in a book intended to be an aid to the young aspirant to German conversationalism. At a meeting with a German baron sister meets with curious complications in attempting to air her knowledge of the German language, for in place of saying "The weather is fine," she says, "I love you," etc., etc. Split with The Call of the Footlights. M.

**The Fatched Adonis** (Pathe, Jan. 28).—This is the story of how a young girl was cured of her infatuation with the Adonis of her ideals. She promises to marry a certain man if he will purchase the original of a new conception of Adonis painted by a promising young artist. But when she is invited to the artist's studio to meet the model, and discovers that the said model is a composite one, consisting of three, anything but handsome specimens, her ardor cools. M.

**The Old vs. the New** (Selig, Jan. 26).—In this film of drama there is the lesson for all of us to learn, that of the patient listening to the knock of the young generation at our door. In the picture an old doctor is rebellious at the success of a youthful practitioner, but at last, being obliged to call him in to save the life of his own daughter, he becomes reconciled, and the picture closes with some pleasant scenes showing the old man studying along with the young man, who has married the daughter and is the father of a fine baby. M.

**Scotland Forever** (Vitagraph, Jan. 26).—An excellent comedy in which Hughie Mack plays the role of a country chap, who comes to New York to see the sights along with a pal. The pal suggests that he go behind a news-stand and take off his trousers, which he will go and pawn and also buy him a cheaper pair. The inevitable happens, the newsdealer returns, calls the police, the unfortunate is ambled off down the street with newspapers for trousers, but is rescued by some members of the Caledonian Society who believe him Scotch. The finish is extremely funny, for Hughie having become chief of the establishment, returns home in kilts. M.

**Out in the Rain** (Kalem, Feb. 12).—A short comedy staged by Carlyle Blackwell and acted by him and Louise Glaum in the leading parts. The husband goes to the club and comes home—well, at an unsteady hour. First he gets into the wrong house, and then when he gets to the right house, his wife locks him out in the rain. So there he sits all night, disturbed by the milk man and the newspaper boy only, besides the pattering rain drops. The camera work in this film is particularly recommendable. Mr. Blackwell has done well in the direction. On the same reel with The Gun Behind the Man. F.

**The Gun Behind the Man** (Kalem, Feb. 12).—A short comedy-burlesque to afford John E. Brennan the means of showing his humorous work as the tramp. Ruth Roland is the leading support. The work of these two artists needs no reiterated recommendation at our hands. Their artistry is well known. It may be that there are too many sub-titles at the start and that the spacing might be a little better, but outside of these faults the film is a thoroughly laughable offering, full of funny places. The tramp gets mixed up with the Jaytown Volunteers in their target practice. The humor is of the burlesque type and cannot very well be described here. "To see is to laugh." Hal Clements is the director. F.

**Bringing Up Hubby** (Selig, Jan. 29).—A one-reel comedy that has been written by W. E. Wing. In the present instance Mr. Wing has chosen a subject of great humorous possibilities and has secured some laughs out of it. The subject referred to is that of the wife trying to train her husband, a very funny possibility indeed. It is the old struggle between man and wife for the weekly payroll, and in this instance the male wins. The acting by Thomas Santschi and Harriet Notter as the husband and wife was probably the feature that contributed the most to the success of the film. These two impersonators are worthy of the highest praise for the excellent work they have done in the present picture. Another very commendable feature was the lighting and the photography. F. J. Grandon has produced the film with the height of success. John Lancaster takes the part of the father, while Lillian Leighton impersonates the mother. The story is about the efforts of the wife to train her husband, said training consisting principally in making him give up all his salary every pay-day. This he did while still under her hypnotic influence. Later he determined to teach her a lesson and to this end he left the house without any money and went with her to the opera. He had not even the carfare in his pockets, and had to walk home, accompanied by his footsore spouse. Thereafter he went around with the full salary in his pocket. F.

**Winky Willy and the Fisherman** (Melies-Genera). Jan. 29).—On the reel with Batty Bill's Honeymoon. It is a short comedy offering of a funnily dressed-up child who annoys a fisherman, and then steals his lunch. F.


EDISON

THE CHRONICLES OF CLEEK

Twelve detective stories—each one a separate case—featuring Ben Wilson. Written by Thomas W. Hanshew; released in co-operation with Short Stories. Began Tuesday, November 26th, with "The Vanishing Cracksman." Third story: **"The Mystery of the Talking Wire."

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***RORKE'S DRIFT — A thrilling episode of the Zulu War. Drama. Friday, February 13th

*COMING SINGLE REELS*

*HOW THE EARTH WAS CARPETED — Comedy. Monday, February 2nd
*A TREACHEROUS RIVAL — Drama. Tuesday, February 3rd
**ON THE LAZY LINE — Comedy. Wednesday, February 4th
**THE MAN OF DESTINY — Historical. Saturday, February 7th
*A STORY OF CRIME — Comedy. Monday, February 9th
*THE STORY OF THE WILLOW PATTERN — Drama. Tuesday, February 10th
**ANDY GOES ON THE STAGE — Comedy. Wednesday, February 11th
**HIS GRANDCHILD — Drama. Saturday, February 14th

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## EXHIBITORS TO FIGHT

**Illinois Men Object to Strict Censorship and Ventilation Law**

CHICAGO (*Special*).—Resolutions protesting against oppressive methods of censorship, unfair ventilation inspection and too stringent fire regulations were passed unanimously at the annual meeting of the Amusement Protective League of Illinois, an organization composed of representatives of the motion-picture interests of Chicago and vicinity.

The meeting, which was held at Hotel Sherman, was attended by more than three hundred film manufacturers, distributors, theater owners, operators and exhibitors, representing 700 theaters. It was decided that no candidate for alderman in the coming Chicago elections should receive the support of theater owners by exhibiting their advertisements unless their candidacy is indorsed by the organization.

In this regard the resolution reads:

"And further be it resolved, That every exhibition hall in the city of Chicago be urged to refuse to accept advertising from any candidate for the office of alderman in the city of Chicago, in any of the wards in the city of Chicago, unless such candidate be indorsed by the Amusement Protective League; and

"Further be it resolved, That the candidacy of only those persons running for the office of alderman in the city of Chicago be supported who favor a sane censorship law, a reasonable ventilation and fire requirement, honestly and intelligently administered."

The following officers of the organization were elected for 1914: Joseph Hopp, president; Ludwig Schindler, vice-president; George Gilmore, treasurer; Henry J. Toner, general counsel; Ora E. Chapin, secretary.

## NEW AMERICAN EDITOR

F. R. Walz has been engaged as scenario editor at the Flying A studios, Santa Barbara, California. Mr. Walz has written many well-known pictures, and much is expected of him when working in conjunction with the American producers. The Dream Child, a strong product of his pen, has just been completed by Thomas Ricketts and is scheduled for early release.

## PATHE PLAYERS GO SOUTH

Frank Powell, Pathe director, left New York on Monday for the Pathe Southern studio at St. Augustine, Fla., with Crane Wilbur, Eleanor Woodruff, Marguerite Risser, Jack Standing, and Cameraman Horn. Mr. Powell is getting out Lucille, a three-reel feature, and is taking this trip to Florida for the sake of just a few feet of tropical background.


# POWER'S CAMERAGRAPH NO. 6A

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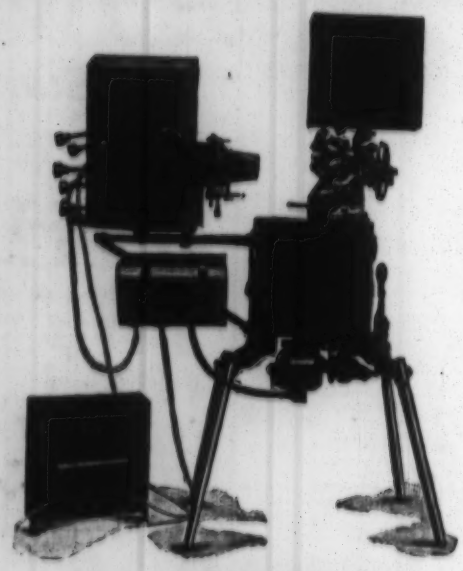

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Mr. Augustus Carney, originator of "Alkali Ike" in moving pictures, has become "UNIVERSAL IKE." The new name was suggested by seven different persons out of the hundreds who entered our Name Contest. We offered but one prize but decided to award special prizes to all who made the same name suggestion as the winner. First prize was awarded to Mr. Ronald C. Manson, 1529 South 7th Street, Terre Haute, Ind., because he not only suggested "UNIVERSAL IKE" but also furnished the idea of using the phrase "There's a Universal Liking for Universal Ike." The complete list of prize winners follows:

First Prize....Ronald C. Manson, Terre Haute, Ind.
Special Prize..Employees of "Logan" Picture Show, Logan, O.
Special Prize..Harry Sward, Reading, Pa.
Special Prize..Frank C. Miller, Star Theatre, Mason City, Neb.
Special Prize..A. M. Welliver, Dreamland Theatre York, Pa.
Special Prize..C. C. Beach, Westminster, Md.
Special Prize..Mrs. Lee Matlock, Pomeroy, Wash.

Over 800 suggestions were received, nearly all of which were good. But "Universal Ike" seemed to hit the bullseye, for the committee of judges voted unanimously that it was by far the best.

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# VITAGRAPH

## 6 a Week---"LIFE PORTRAYALS"---6 a Week

"CHILDREN OF THE FEUD"

"HOW GOD CAME TO SONNY BOY"—Drama — Monday, Feb. 2
He believed God's promise. His faith filled his father with hope. It brings happiness and joy to all. ANNE SCHAEFER, BUDDY HARRIS, WILLIAM D. TAYLOR are the cast.

"CAUGHT WITH THE GOODS"—Comedy-Drama
Special Two-Part Feature — Tuesday, Feb. 3
The District Attorney suspects a female detective of being in league with a thief. He is about to arrest her when he is commanded to arrest the thief. The detective shows her badge and the District Attorney is chagrined. NED FINLEY, RITA BORI, GLADDEN JAMES and MARIE WEIRMAN, are the cast.

"HOW BURKE AND BURKE MADE GOOD"—Comedy — Wednesday, Feb. 4
They make good after they get in bad. During a fire, their Comedy saves two girls from the flames. They are now the hit of the show and the idols of the ladies. HUGHIE MACK and TEMPLE BAKER are some Comedians.

"LINCOLN, THE LOVER"—Historic Drama — Thursday, Feb. 5
One of the saddest and most sacred memories of the President's life. A beautiful and touching portrayal by RALPH INCE and ANITA STEWART.

"MARRYING SUE"—Comedy — Friday, Feb. 6
Her parents try to marry her off. She marries to suit herself. Has the laugh on two disappointed suitors. Dad and brother enjoy the joke too. DOROTHY KELLY and S. RANKIN DREW are the leads.

"TAINTED MONEY"—Drama. Special Two-part Feature — Saturday, Feb. 7
The desire for gain blinds the manufacturer to the needs of others. His daughter learns of his avarice and, with the assistance of her sweetheart, persuades him to relent. He helps the poor and makes amends for his past offences. MYRTLE GONZALEZ and WILLIAM D. TAYLOR sustain the leads.

### SIX A WEEK

"THE WINNER WINS"—Drama — Monday, February 9
"THE MASTER OF THE MINE"—Drama, Special Feature in Two Parts — Tuesday, February 10
"SONNY JIM IN SEARCH OF A MOTHER"—Comedy — Wednesday, February 11
"SOME STEAMER SCOOPING" } Comedy and Educational — Thursday, February 12
"NIAGARA FALLS" }
"BUNNY'S BIRTHDAY"—Comedy — Friday, February 13
"CHILDREN OF THE FEUD"—Drama, Special Feature in Two Parts — Saturday, February 14

The Vitagraph Company Releases a Special Feature in Two Parts every Tuesday and Saturday and a Comedy every Wednesday and Friday.

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# REVIEWS OF LICENSED FILMS

**The Little Bugler** (Vitagraph, Jan. 29).—This is a one-reel military drama, but not of the usual kind. The fighting is lent new interest by the presence of the little bugler, a child of the regiment. This simple device puts new interest into the fighting, boosts up the interest and lends the film a general pathetic appeal which the usual military drama lacks. The photography of this offering is all that could be asked. The acting is principally confined to the work of the little boy. He is very good. Buddy Harris is this young actor's name, while those assisting are Charles Bennett, Karl Formes, John Weatherby, and George Kunkel. The scenario has been written by Mrs. M. Pigott, while Robert T. Thornby is the director. The little son of the major receives a bugle on his tenth birthday. Thereafter he practises diligently at mastering the calls, instructed by the admiring bugler and all the other men in the regiment. Then the troop has to leave to fight the Philippines, and Tommy manages to hide away in the commissariat wagon. Arrived at the river, the battle commences. Tommy, discovered, is left at the hospital tent. A lot of picturesque and interesting skirmishing now occupies the attention. The camera handles this part of the picture well. The bugler drops dead, and Tommy, seeing this through his field glasses, runs to the front, sounds the "advance" call, and the troops rush forward victorious. Thereafter Tommy is more than ever the favorite of the men in the regiment. F.

**The Husband's Experiment** (Biograph, Jan. 24).—This picture from the Biograph studio and being the story of a husband's experience in trying the strength of his wife's virtue, after the methods of Cervantes, whose adventures he has been reading, is interesting because of a certain uniqueness of style of which it is characteristic. The worst thing about it is the violent death of husband, wife, and rival which occurs in the story within a story. The most amusing incident is the hasty return of the experimenting husband in story No. 1, to find his wife and the innocent friend whom he has left to take care of her, and in reality as a trial of her virtue, both fast asleep with a chessboard between them. Excellent effects in photography have been obtained in the presentation of the film. M.

**Broncho Billy and the Bad Man** (Essanay, Jan. 24).—Contrary to the usual Broncho Billy story, this time we find the hero behind the bars. From thence he is taken, supplied with a mustang of marvelous fleetness, is beset with pistols, and sent on the trail of the Bad Man of the picture. Broncho Billy enters the cabin in which the culprit takes refuge, disarms him, and brings him to the sheriff, after which the hero is meted out his just reward. M.

**The Blinded Heart** (Lubin, Jan. 26).—Another of the wonderfully human productions for which Arthur Johnson is becoming famous. In it he plays the leading masculine role, and it is assumed that he also directed the picture. Lottie Briscoe plays opposite him. They play as they always play, totally absorbed by the characters which they are impersonating. There is mastery in every inch of the film, and what more could be said. The story is of a young country lad and his sweet young wife. A stranger from the city comes on the scene, the simple-hearted countryman falls to the charms of the educated stranger, and is about to depart with her, when upon opening his suitcase at the depot he finds a pathetic note from his wife bidding him godspeed, and charging him not to forget to put on his warm flannels which she has tucked in unknown to him. The woman, snatching the note out of his hands reads, the womanhood in her awakens, and, pointing out his error, she sends him back to his own little wife. The simplicity and charm of location and setting and the photographic excellence of the production are worthy of comment. M.

**His Fireman's Conscience** (Biograph, Jan. 26).—A simple story with a heart interest that has been given satisfactory development. The fireman is discharged on the strength of information given by the engineer with whom he worked, and who caught him drinking. Later the little daughter of the engineer, playing in a freight car, falls asleep and is whisked away with the train. The former fireman, now a flagman at another station, discovers the child, whom he takes to his room and cares for. Finding out whose child she is through advertisements posted all over the country, his first impulse is to keep her identity unknown in order to avenge himself on the child's father. His conscience pricks him to the moving point, however, and not only is the child restored to her parents, but the fireman is also restored to his former position. M.

**Pathe's Weekly** (Pathe, Jan. 26).—Some of the more interesting items of this number are adventures of Ski jumpers at Montreal, Can.; the first marriage in the New Thought church; scenes of the Mexican troops loading up en route to the scene of battle, and others of fair attraction. M.

**The Sentimental Sister** (Biograph, Jan. 22).—Gertrude Robinson and Blanche Sweet are the two pretty little sisters in this film, which has more than the ordinary amount of finesse and beauty in its make-up. The story is not especially startling, but the development that has been given it, the fine photographic effects, and the easy, natural action of the play, render it one of the best productions of the week, judging from an artistic standpoint. M.

**Monte Cristo Up to Date** (Melies, Jan. 22).—An excellent comedy that sets over with the audience without apparent effort. The story is supposed to be laid in the neighborhood of Castle D'If, where Fario, a priest, was left to suffer in the castle dungeon. Leo Martin, a traveler, wishes to see the inside of the cell, which he does in a manner not intended by him. The hotel keeper, growing jealous of his wife, grasps the opportunity to lock Martin in. Martin has his revenge later, however, by impersonating Fario's ghost. M.


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### FIVE RELEASES EACH WEEK

"THE HOUSE OF FEAR"—Drama, Special in 2 Reels — Thursday, February 12th
"THE PRICE OF A RUBY"—Drama, Special in 2 Reels — Wednesday, February 18th
"OUT OF THE DEPTHS"—Drama, Special in 2 Reels — Thursday, February 5th
"THE VAGARIES OF FATE"—Drama — Friday, February 6th
"HER SIDE-SHOW SWEETHEART"—Comedy — Saturday, February 7th
"PAT'S REVENGE"—Comedy — Saturday, February 7th
"ANTIDOTES FOR SUICIDE"—Comedy — Monday, February 9th
"TAMING TERRIBLE TED"—Comedy — Monday, February 9th
"THE MEASURE OF A MAN"—Drama — Tuesday, February 10th

LUBIN'S ATTRACTIVE POSTERS

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